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NEW YORK: SATURDAY, FEBRUARY 1, 1879.

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THESPIAN IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

Manager and Dramatist.

Bartley Campbell is to bring suit against Lester Wallack for \$8,000 damages for breach of contract in not producing his play of "Fairfax," as agreed. It seems that when Mr. Wallack accepted the piece, he agreed to play in it himself. It was to succeed immediately the production of "At Last." On the strength of this arrangement, J. H. Haverly bought from Campbell the right to the piece for the whole country next year at \$8,000. In consequence of Wallack's refusal to "do" the piece, Campbell's arrangement with Haverly falls through. Campbell sues Wallack for the loss sustained thereby.

There was some talk of doing the piece at the Fifth Avenue, as at first intended, but as another piece takes precedence it is not probable that it will be done.

While Campbell is proceeding to legal measures to redress the loss he has sustained by the withdrawal of his play at Wallack's, Steele Mackaye, whose piece, "Thro' the Dark," was refused at the same time, has arranged for its production at the Fifth Avenue, where "Dr. Clyde" has proved anything but a success. Rehearsals of Mackaye's play are now in progress, and Harkins calculates that the new piece will prove a success. It is strongly dramatic, employs a very full cast, and, as done at the Fifth Avenue, will be apt to reach the same sort of patrons as made "Pique" so continuously successful. "Dr. Clyde" has been drawing fairly.

"H. M. S. Pinafore" at the Lyceum.

The Rice company, which has been playing at the Lyceum for the past three weeks, is essentially a burlesque organization. It is qualified to deal with any form of musical extravaganza, but is in no wise suited to the demands of operetta or light bouffe works. Realizing this, the manager did wisely to abandon all pretense of doing Gilbert and Sullivan's charming "Pinafore" as an opera, but presented at the Lyceum last Thursday night a very comic travesty on the original. The idea has "taken," and the performance seems destined to prove a "go." The charming music which Sullivan has contributed to "Pinafore," and the uproariously funny dialogue with which Gilbert has so fitly supplemented it, are of themselves sufficient to make the work a success, however played. As given at the Lyceum considerable music and stage business has been added. The most acceptable performance in the cast is the Dick Deadeye of Harry Hunter, which is extremely amusing. Hunter has just about as much voice as Mr. Davidge, who plays the part at the Standard, but Hunter is a good dancer, and this accomplishment he turns to excellent advantage. Venie Clancy, who plays Josephine, "the lass that loved a sailor," is the most satisfactory performer of that role who has yet appeared in this country. We say this after having seen the piece done in Boston and Philadelphia and at the Standard. Miss Clancy, though not a pretentious player, is at all times a very pleasing one. Lizzie Webster does Ralph Rackstraw quite fairly, and George Fortesque carries the role of Little Buttercup to the extreme verge of extravagance. It is funny; it is appropriate. That is all there can be said about it. The remaining roles fare badly. William Forrester, who essays the important role of the Admiral, is a bad actor undisguisedly. He does nothing with it, and misses all the best points. James Vincent, who plays the Captain, is a fair burlesque actor, but is wholly out of place in a work of this kind. Martin Golden, like Vincent, cannot sing. He plays the Boatswain well enough, but the songs go for nothing at his hands. Rose Leighton, who plays Cousin Hebe, in which Belle Mackenzie has made such a bit in Philadelphia, seems to have no sort of understanding of the demands of the part, and plays without color or effect. "H. M. S. Pinafore" is gaudily costumed and is prettily mounted. The audiences since the first night have been large and enthusiastic, and there seems no reason why the charming work should not fill out the engagement of the Rice company at this theatre. It will be played until further notice.

At Niblo's Garden this week, Oliver Doud Byron is playing "Hero." The scene of the genuine blood-and-thunder drama seems of late to have been transferred to Niblo's. That phase of it which some time since was associated with the Bowery has found vent on Broadway, and the most lurid, thrilling, heartrending and slaughterful situations the mind of man could possibly conceive, find ample representation there. Nothing more splendidly grandiose can be well imagined than the fourth act of the play of "Hero of Mount Shasta," which was done last evening. Lava beds rising one above another till they reached the flies were filled with painted Indians and supernumeraries clothed in the uniform of United States soldiers; guns, revolvers, pistols, firecrackers and all manner of firearms belched out their contents till the stage and auditorium were filled with the smoke of more powder than is shot off at an international rifle match, a continuous cascade from the prompt side, red fire lighted the scene, and the star, vociferating the name of heroes, a little dismal comedy of the kind which soldiers, Indians, villains, and the like, utter on the stage, dead,

dying and triumphant, and in the centre, by way of climax, Mr. Byron, with the rescued heroine, the American flag waving overhead—this went to make up a picture which, once seen, will not soon be forgotten. Mr. Byron was at different times Hero, a Warm Spring chief, General George Basset and Donald McKay. And all this while the genuine Donald McKay was playing a modest part in Texas Jack's play at the Olympic. Those who are fond of that sort of thing must certainly have been gratified with last night's performance. From beginning to end all was go, and all was Indian, Indian, Indian! When Captain Jack, of the Modoc tribe, and his braves were not in the scene, Hero was, and occasionally, by way of diversissement, they might be all seen together. The gallery was jubilant, the orchestra disgusted. Of the cast, Mr. Tannehill, who sustained the role of Benito Lerdo, seemed to have made the greatest success. W. H. Lytell exaggerated the comedy part of Daniel Webster Hartshorne. T. J. Martin, the Walter McKay, was not in keeping with his colleagues, being sadly tame for the wily, determined villain his lines make him out to be. Annie Ward Tiffany was indifferent as Isabel Wallace, the heroine, and the rest of the cast does not call for any special mention.

The play is well mounted and has done a fair business. Next week Frank Frayne appears in "Si Slocum."

At the Grand Opera House Dion Boucicault, the prince of Irish actors, is drawing crowded houses in the "Colleen Bawn." The piece has seldom been seen under such favorable auspices. The company includes A. C. Dacre, J. H. Wilks, Ada Dyas, Rose Osborne, and Ben Maginley. Mr. Boucicault's engagement lasts two weeks more, when Mme. Von Stammwitz will appear in Joaquin Miller's new piece, entitled "Mexico," supported by J. B. Studley, W. H. Lytell, Rose Osborne, and a very strong cast. Miller is very sanguine of the success of the piece—a feeling shared also by Poole & Donnelly.

Dominick Murray, who is a great favorite at the Bowery, and a very much better actor than people would be led to suppose by the dramas he plays in, is starring at this theatre this week in the "Gambler's Crime," supported by the regular company. Next Monday "Nathan Hale, the Spy of the Revolution," by S. A. MacKeever and Ed. Pillet, will be produced. It is so well spoken of that much interest attaches to the initial representation. The advertisement of the authors on the subject of their rights will be found in our advertising columns.

At the Park John E. Owens continues to play in "Dot." His Caleb Plummer seems to have lost none of its admirers. The setting the play receives at the Park, and the generous nature of the treatment given the chief characters by C. W. Coudock, J. C. Padgett, H. S. Duffield, Sara Stevens, and Ada Gilman, should assure it a large share of patronage from that class of theatre-goers who like to see a good thing well done.

John A. Stevens is playing at the Globe Theatre, in "Unknown," to houses which show constant increase. Mr. Stevens is a good, natural actor, and has a play of great popular attraction. The efforts which Frank Murtha, the manager of the Globe, has been making to push the piece and make the house, seem destined now to attain their appropriate reward.

At the Standard "H. M. S. Pinafore" is still crowding the house. It has proved a great hit, and will run its allotted time of four weeks, if not more. Mr. Whiffen's Admiral is the feature of the entertainment. It cannot be too highly praised as a bit of quaint character acting. "My Uncle's Will" continues to precede the opera.

At Wallack's "Ours" and the brass band draws largely. It will be succeeded by Mr. Boucicault's new play, and another novelty of which mention, but as yet no public announcement, has been made. Mr. Boucicault's new piece possesses very great strength. This dramatist is in the very hey-day of his powers.

Cool Burgess Takes the Pledge.

At the Gospel temperance-meeting in Cooper Institute last Sunday, Mr. Evans introduced the celebrated burnt-cork artist, "Cool Burgess." This announcement was greeted by a perfect storm of applause. Waiting until it had subsided, "Cool" said: "For thirty years I have been in the 'profession,' and it is not because I am a drunkard that I came up here, for I was never really drunk in my life, but I have been generally in a 'muddled' condition. So to avoid this, and for the sake of my large family, I now sign this pledge, and having been a drinker for years, I now propose to keep this for years." President Evans announced that "Cool Burgess" would speak and sign at the meeting on Sunday night.

Sunday Amusements.

The following is the text of a bill introduced into the Pennsylvania Legislature by James Neill of Philadelphia:

"An act prohibiting the opening of places of public exhibition or amusement on the Sabbath or first day of the week, commonly called Sunday, and for increasing the penalties for violating Sunday laws, and providing for the enforcement of all laws regulating the observance of the Lord's Day or Sunday by injunction.

"SECTION 1. Be it enacted, etc., That no public exhibition, performance, concert, en-

tertainment, exposition, place of amusement, or show of any kind shall be open on the Lord's Day, commonly called Sunday.

"SEC. 2. Any person or persons keeping open or causing to be kept open any such place or places on the Lord's Day, commonly called Sunday, shall be guilty of a misdemeanor and upon conviction thereof shall be sentenced to pay a fine not less than twenty-five dollars nor more than one thousand dollars, or undergo an imprisonment not exceeding twenty days, or both or either, at the discretion of the court, and in addition thereto a license of any such society, company, association or individual shall be thereby rendered void, and the charter of any incorporated body so offending shall be forfeited, and it shall be the duty of the Attorney-General to proceed forthwith against such corporation to have such forfeiture legally declared, and the penalties provided in this act are hereby extended and made applicable to any and all violations of any and all laws of this Commonwealth regulating the observance of the first day of the week, commonly called the Lord's Day or Sunday, and any court of competent jurisdiction is hereby authorized to enforce by injunction the provisions of this act and also all laws regulating the observance of the Lord's Day, commonly called the first day of the week or Sunday.

"SEC. 3. This act shall take effect and be in force from and after the first day of May next.

"SEC. 4. All acts or parts of acts inconsistent herewith and the same are hereby repealed."

Poor Mark Bates.

Some additional facts have been developed respecting the demise of poor Mark Bates in Philadelphia, a fortnight since. It seems that Mark had been ailing for about two weeks, and being met by two members of the George Fawcett Rowe combination, they felt sympathy with his misfortunes, and took him to their hotel, the Columbia House, where he was cared for. He remained there several days, but one very cold night he left the house without hat or overcoat. He wandered into the street and was taken to a police station, where he died. Bates' death was ascribed to heart-disease, but in reality he died from diphtheria, brought on by exposure. Dr. Durfee attended him at the time. Word was sent to Mrs. Lovell, Mark's sister, at Newton, Mass. At his funeral in Boston a number of professionals attended, and among the floral offerings was a wreath from Nellie Larkelle. High tribute is paid by professionals to the talents of poor Bates, and universal regret was felt at his sad, pitiful ending.

Harry Richmond's Trial.

The trial of Augustus F. Boyle, otherwise Harry G. Richmond, charged with the murder of Daniel Archer, by striking him on the head with a pitcher in a saloon on Tenth street, below Callowhill, on the evening of the 29th of October, 1878, was begun in Philadelphia on Monday in the Court of Oyer and Terminer. The court-room was crowded. Richmond was represented by George F. Munce, James H. Heverin and Lewis C. Cassidy, while Assistant District-Attorney Read and District-Attorney Hagert appeared for the prosecution. The empanelling of the jury began at half-past ten o'clock, and it was not until a quarter of two that one was secured and sworn in. Mr. Read, in opening the Commonwealth's case, said it would be for the jury to say from the testimony what the grade of the offense should be. Concerning the circumstances attending the killing, he said that the defendant, who at the time of the occurrence was engaged in the theatrical profession, and connected with the New National Theatre, at Tenth and Callowhill streets; a number of ladies, one of whom, at least, was connected with the same theatre, and Daniel Archer, a hatter, well known in this community, having his place of business on Ridge avenue, near Tenth, were in the private part of the saloon, at the corner of the theatre, talking and drinking together. A quarrel arose between the men, and later, when the same party were in a saloon kept by a man named Kelly, a little further down Tenth street, the quarrel between the men was renewed. Boyle picked up a heavy stone pitcher from the bar, and struck Archer on the head with it. The latter fell to the floor, and while lying in a dying condition, the defendant kicked him.

Dr. Chapman testified that he made a post-mortem examination; found a bruise on the left knee an inch long; also a bruise on the bridge of the nose an eighth of an inch long; above that, three inches from the middle line of the forehead on the line of the top of the right ear, were two other small bruises; on the back of the head was a scalp-wound 1 1/4 inches long; there was also a discoloration above the right ear; the brain surface was covered with clotted blood all over; the internal organs were all healthy. The cause of death was compression of the brain, superinduced by violence of some sort, either by a fall on the pavement or being struck by a heavy instrument.

D. J. Walling testified that he was the proprietor of the saloon at the southwest corner of Tenth and Callowhill streets; after the matinee three young women came into his place, and went into a back-room, and ordered whiskey cocktails and other drinks; he only knew one of them, the one called Johnson; she was said to be an actress; he afterward learned that the other women were named Fenton and Dawson; Boyle came in and joined them; Archer then put in an appearance, and asked if they, meaning the women, were in there; the witness replied in the affirmative, and Archer joined the party; at this time a man named McCless was in the rear room with the rest; drinks for all hands were ordered, and when the witness went in with them McCless was talking to the woman called Johnson, and Boyle to the stout woman in black; the blonde was seated away

from them; Archer was not talking to any one in particular; there was no disturbance in the room while the witness was there.

Samuel Riddle testified that he was bartender for Mr. Walling on the evening of the occurrence; when Mr. Walling went to supper he relieved him; he saw Richmond leave the rear room alone, by the side entrance on Callowhill street; he did not see the women leave, nor did he see Archer go out; while the parties were in the back room he did not hear any disturbance; he did not take any drinks into them. Being cross-examined, he said he did not hear what was said; there might have been angry words; earlier in the day Archer had a drink with two of the women in the back room; they stopped in there to get two passes for the theatre, and the witness gave them a couple; Archer talked to them for only five minutes then; he had several drinks at the place that day; he kept coming in and going out from ten o'clock until one, and sometimes he would drink.

On resuming the case on Tuesday morning, Ada Dawson of No. 1029 Wood street testified: I know Richmond professionally; he visited me upon one or two occasions; I was also acquainted with Archer; I remember the day he was killed; on the afternoon in question, I met Miss Johnson and Miss Fenton behind the scenes at the New National Theatre, and after the matinee we went into one of the rear rooms of Walling's saloon, at the corner of the theatre; while we were there Richmond came in and Archer joined us afterward; Archer was very insulting; while Richmond was talking to me, Archer asked whether Richmond was "my man;" Richmond said: "No; she is a lady friend of mine;" Archer replied, "Who are you? You are nothing but a low variety performer; I can whip you, and knock you into a ten-acre field;" Richmond remarked, "I know you can; you are a larger man than I am;" Archer then got up, as if to whip Richmond, and he put his fist under Richmond's nose, but he was pulled down by Miss Fenton; Richmond then went into the bar-room, saying, "Ladies, I'll bid you good night, as I don't want to have any words with this man;" I called him back and had a conversation with him in reference to a private box, which he had promised to get for us at the theatre that night; afterward he returned to the bar-room; Archer then went out through the side door, followed by Miss Fenton; Miss Johnson and myself also went out through the side door, and when we got to the corner saloon we saw Archer and Miss Fenton standing there together; Miss Johnson passed on toward home, and then Miss Fenton came to me and said: "Let us go home, for I am afraid of Archer;" Richmond then came out of the saloon and said to us: "Come, ladies, are you going home?" we replied that we were, and took his arm; Archer followed us; he annoyed Miss Fenton in various ways, and just before we reached Kelly's saloon he said to Richmond: "I'll kill you, you ——" Richmond then said: "Ladies, come into this saloon (Kelly's) to avoid this man;" we went in and Archer followed us; I didn't see the fight in there, as I was in the hallway at the time the scuffling was going on; afterward I heard some one say that Archer was hurt; Richmond went home with us when he came out of the saloon.

Mabel Fenton of 804 Vine street testified similarly in reference to what occurred. She said she was introduced to Richmond on that afternoon; Archer made a pass at Richmond while they were in the first saloon; when they went to the other saloon the witness held the door from the inside and Archer pushed himself in.

"While in the hall-way I heard scuffling in the bar-room, and when I looked in just for a moment I saw Archer have hold of a strange man, who, I afterward learned, was an officer, by the throat; Richmond was then close to Archer; Archer acted like a madman; he was strong enough for both of the men; I left while they were wrestling; we subsequently met Richmond at Tenth and Wood streets in company with two other girls, and we remarked that we thought that he was the one that had been hurt; Mr. Richmond has been to see me since his release on bail; I don't remember having heard Richmond say in the first saloon, during the quarrel, 'I can whip him (Archer), but I don't want to because he's drunk;' I may have said such a thing at the station-house, but if I did I was wrong; I heard Mrs. Dawson say that Richmond had said this and that is how the mistake happened in my written statement; in that statement I did not say that Archer had said when he was following us to Kelly's saloon that he would kill Richmond; I don't remember when I recalled the fact that he had said this; it was before Richmond was released on bail; I have been sick and that has impaired my memory.

The trial is still on.

Fechter in Rochester.

[From the Rochester Express, Nov. 30, 1877.] An occurrence took place in the Opera House last Wednesday evening which will completely disgrace Charles Fechter in the eyes of Rochester theatre-goers forever. A good-sized audience assembled at the usual hour, 8 o'clock, but when the time for the commencement of the performance arrived no signs of any performance appeared. The audience manifested their impatience by the usual signs, but no response was elicited until half-past eight o'clock, when Mr. Huntley, one of the members of the stock company, appeared before the curtain and stated that the delay was caused by some trouble with

the scenery.

After another wait of about half an hour, and about 9 o'clock, the curtain was rung up and the play, "The Corsican Brothers," commenced. One act was given, but it soon became apparent that something was radically wrong with the principal actor, Charles Fechter. His memory had completely failed him and he stumbled through his lines in the most awkward fashion, although the prompter and Lizzie Price were busily engaged behind the scenes in an endeavor to keep him on the right track. The act finally came to a conclusion, and after the curtain had been rung down, Mr. Rogers of the company appeared before it, and informed the audience that Fechter was "sick," that the performance would not be continued, and that the money would be refunded at the office.

But to return to the cause of this affair. We have made inquiry as to his condition on the evening in question, and the universal testimony is that he was drunk. That is the plain English of it. Some, indeed, allege that he was "beastly drunk." We presume that there can be no question that he was under the influence of liquor, and that his conduct on the evening in question was not only an outrage on the public, but also an outrage on Manager Lempert and the actors who were cast with him to play in the drama. A more deliberate insult was never offered a Rochester audience, and we shall be greatly surprised if Fechter can ever again appear in Rochester as an actor. We take this opportunity of denouncing his conduct, and hope that he will be treated elsewhere with the scorn and contempt he so well deserves.

Irving's Hamlet.

In Act I. the first scene has been so constructed as to allow of the Ghost appearing to Marcellus, Bernardo and Horatio on the battlements of the castle, and not, as generally arranged, merely crossing over the front portion of the stage. It is shown by various passages in the dialogue that this scene is supposed to take place between midnight and the first approach of dawn, and accordingly this has been indicated by the painter, while "in the sky may be seen the star of which Bernardo speaks, 'When yon same star that's westward from the pole.'" In the last scene of this act an alteration from the usual plan of placing it in another part of the platform has been suggested by the lines, "What if it tempt you toward the flood, my lord, or to the dreadful summit of the cliff," etc., and by Hamlet's exclamation, "I'll go no further." Such a speech is certainly more natural in the circumstances shown in the present performance than it would be if the old direction, another part of the platform—supported, as the writer of the preface says, by no particular reason or authority—were followed. Besides, if it was only to another part of the platform that the Ghost led Hamlet, Horatio and Marcellus would hardly have had to spend much time or trouble in finding him. It is of course probable enough that not one of these considerations occupied Shakespeare when he wrote the play. In former representations of "Hamlet" at the London Lyceum, the effect of this scene was undoubtedly marred to some extent by the unhappy arrangement which made the Ghost deliver his speech from a kind of pulpit in a tree, which had apparently been specially established for his use. As it is now managed, the battlements of the platform disappearing reveal a wild spot on a rock-bound shore. The Ghost is discovered standing in the moonlight on a commanding eminence of the rocks, through and down which he sinks when he is summoned back to his torments. In the last scene of Act III., represented, as usual, as an ante-chamber to the Queen's bedroom, the Ghost is made to enter, not in armor, but "in a kind of dressing robe" (the "night gowne" of the stage direction in the first quarto), which, though it is a comparatively small matter, we conceive to be a decided improvement. In the churchyard scene, "the church is supposed to be built on the hill above the royal palace, and the procession is seen coming slowly up the ascent just as evening is changed into night;" and the scene in which Osric appears is placed out of doors, instead of in a hall in the palace, as has been customary. The reason of this change, on which the writer of the preface has some pertinent remarks, is to be found in Hamlet's request to Osric to put on his hat, and in what he says about the weather.

In the text of the play Mr. Irving has indulged in various slight alterations, for all of which some authority is to be found. An instance of this is to be found in Act I. scene 2, where "whilst they be still'd almost to jelly with the act of fear" is given instead of "distilled." The more usual reading is as graphic and natural as a thing can well be, and the alteration appears to us to be singularly far from being wise or advisable. The association of a jelly—a tremulous substance—with the act of fear is perfectly easy; not so its conjunction with the word bestill'd. To bestill, according to Richardson, "to tranquilize, to calm;" and to bestill to a jelly is to tranquilize to shakiness, which is plainly absurd. Again, in Act II. scene 2, Mr. Irving reads, "For if the sun breed maggots in a dead dog, being a good kissing carrion," for god. In the last act Mr. Irving reads the line, "The catenation of the dog will have his day," changed to "The catenation of the dog will have his day—an alteration about as valuable as that of 'The child is father to the man' to 'The man is father to the child.'" These changes made are not essential.

The Gayety of Harlem, is announced for sale, or for hire.

MUSIC.

MUSICAL EDITOR, - MR. JULIAN MAGNUS.

Operatic Operations.

They were in consultation; the impresario's bald head and the prima-donna's black (in looks and hair) one were drawn together in close, but, he it remembered, perfectly proper propinquity. They were "collogin'." "Announce me for Wednesday night," ordered the prima-donna, who fights her rivals at 186 pounds, or catch weight—i. e., catch the audience if they can; "but remember, unless there is a good 'take' by the afternoon, I shall have a bad cold; so get something else ready."

"Certainment; oh if you could der baby having il suo bath this matin seen! Dot was magnifique. How he cried out! Ach, dot ist ze tenor of ze future."

"Never mind the future; what about the present tenor? Who is going to sing with me? Mind, I won't have any one who is likely to make a success."

"Vous need nein fear avete. None of ze tenors petut faire dot. If you a tenor vant that will nix heard be, take one of ze poor Lazaroni from Avenue A. If you one vant dot ze publike will wish could not heard be, I find you one of Adam's descendants poety quick. If you vant one of ze camp-shouter kind, I takes mein friend, Herr Gruff. Mais, you better wait pour le baby had."

"The baby be—bathed. Do you think I can sing when I'm eighty? No, sire, there are not forty more years in which America can rejoice in her favorite child of song. Did not we have another tenor, one Rosinante?"

"Well, he no sing ze composer. He his own part writes, alleweil. By-ze-way, I have a letter from him. Voila!"

[Reads.] What for you no give me chance? Bah! you all afraid. I am a voice—you company are all what you call penny-visties. I know the reason you not let me sing—your precious partner would not be heard. You bury me. Me, who conquered Australia! Me, the "Ballarat Pet," the "Bendigo Bully Boy," the "Melbourne Masher." I will sing nothing but the "Ballo." Your Loving

ROSINANTE.

P. S. I have just married the Gazelli. I will not come to rehearsal. The Gazelli shall not skip to-night. She is going to glad me with her bright blue eyes.

R.

"He shan't sing at all; mind that, Maximilian! What business had he to marry without first asking me?"

"Would you have married him?"

"Sir!!! You insult me; I am the bride of Art alone."

"Cold comfort! You will never have a tear leetle baby to become un grand tenor."

"That baby's a nuisance!"

"WHIAT!!! Our partnership is tout fini! You manage by yourself."

"No, no! I had enough of that with that Hess-ian mercenary. I have no doubt it's a very nice baby. If it's like you it must be a dear little fellow. Now be good-tempered and mind what I say:

"1. This opera is not to be carried on a Litter. Not by a jug-full! She is doing too well. You must put her in an opera that she can't sing and I can. 'Faust' will do.

"2. Our contralto is getting too much applause. Tell the Gazelli always to dance while she is singing her best solos.

"3. Old Pantalons is being turned inside-out by the press' praise. He'll be asking for a rise soon. Now he has a cold and can't sing, put him in every bill.

"4. Don't let Rosinante sing on any account. It is all right in the country where we make money, but here I'm working for fame."

"Dere certainly is no money in it," quoth the impressario, "pas assez to buy der baby a rubber ring."

"Tell Charles to see that new anecdotes about me are sent to the papers every day. And—oh, I say. Do you think old Musky's voice is all gone?"

"I was told so by some one. Let me see; was it DeVivo? I can't remember."

"Well, if you think it's all right, you might get her for a night or two. I should like to show I have more voice left than she has."

"Sehr gut. And how will you be called—'Columbia's Nightingale,' or 'America's Favorite Child of Song,' or the 'Star Spangled Songster'?"

"They're too general. We must be more local. Call me 'Gotham's Giant Gurgler!'"

Mr. Max Goldstein has become sole editor and proprietor of the New York Musik-Zeitung, and will undoubtedly increase the popularity which that excellent journal has enjoyed for many years. Mr. Goldstein is a critic of skill and experience, and an able business man. We understand that he intends making a prominent feature of an English department of local news and criticism.

Miss Lottie Pinner, a young lady who possesses a very light soprano voice, will give her first concert at Chickering Hall on Wednesday evening, Feb. 12, when she will have the assistance of Mr. Max Pinner, Mr. Willard, etc., etc.

A vocal and instrumental concert is to be given at the Olympic Theatre, on Sunday night, Feb. 2, in aid of the parochial school of St. Peter's Church.

A piano recital has been offered by the Cincinnati Festival Association, for an orchestra and choir, at the next year's festival. No date has yet been fixed.

Foreign Amusement Notes.

Adelaide Neilson is announced to appear at the Adelphi Theatre, London, next month. Eliza Terry, a soubrette, who had played at various London theatres, died Dec. 21, aged sixty-two.

A new drama by Alfred Tennyson has been accepted by Henry Irving for his London Lyceum Theatre.

Mr. John Clark, lately comedian of the Strand and Criterion Theatres, was reported very low with consumption.

Charles Morton is now playing Legree in "Uncle Tom's Cabin," with the Jarrett & Palmer company, in England.

The subscription fund started by the Whitehall Review for the benefit of J. B. Buckstone, amounted to £107 11s.

The remains of Mlle. Beatrice were conveyed from England to Paris, and interred Jan. 2, in Pere la Chaise Cemetery.

Mlle. Beatrice left the bulk of her property, amounting to nearly \$75,000, to her intended husband, Mr. Frank Harvey.

"Caste" has again been revived at the Prince of Wales Theatre, London, and Mr. George Honey is again playing Eccles there.

Mlle. Sara Bernhardt will visit Nice in the course of the month to appear in the new theatre at Monte Carlo.

"La Morcaine," Offenbach's new opera, was at last advised being rehearsed at the Bouffes Theatre, Paris.

"Le Grand Casimir," a new piece in rehearsal at the Varieties Theatre, Paris, is by MM. Gondinet, Saint Albin, and Prevel, music by Charles Lecocq.

Samuel Phelps left his real and personal estate to his daughters, Eleanor Cooper Phelps and Esther Anna Phelps. He died very well off.

Mrs. Charles Wood, formerly better known as Miss Clara Wood, actress, and the original Elly O'Connor in the English provinces, died recently in Liverpool, England, aged 43.

The Palais Royal Theatre, Paris, has in rehearsal a four-act comedy by MM. Meilhac and Halevy, called "Le Mari de la Debutante." The principal lady's part will be taken by Mlle. Jane Hading.

The new place of amusement in Glasgow, Scotland, known as "Her Majesty's Theatre and Royal Opera House," was opened Dec. 28, with the pantomime of "Ali Baba, or the Forty Thieves."

"It's Never Too Late to Mend" has been produced at the Princess Theatre, London, for the first time in thirteen years, and "A Scrap of Paper" has been revived at the Court Theatre.

"Montjoye" will be succeeded at the Paris Vaudeville by "Ladislav Bolski," a piece taken by Maquet from a novel of Cherbuliez. After "Ladislav Bolski" will come a very Parisian comedy by Edmond Gondinet, entitled "Les Tapageurs."

Lucy Buckstone was announced to be married, at Sydenham, on the 6th, to a rich young fellow whom she had known in childhood. She was to make her last stage appearance in "The Crisis," at the Haymarket, on the 4th, and subsequently be replaced in the company by Miss Abington.

MM. Meilhac and Halevy have just signed a contract with M. Bertrand (the proprietor of the Varieties, Paris) to write for the Hanlon-Lees and the company of that theatre a vaudeville pantomime. It is to be ready about the end of March, when the Hanlon-Lees' engagement at the Folies Berger terminates.

Charles Sugden, who lately became somewhat celebrated through his love affair with the Countess Dysart, on account of which the Earl procured a divorce, was married to that lady Dec. 24, at the British embassy, in Paris, by the Rev. J. Mackay. She was wedded under her maiden name of Maria Georgina Preston. She is a daughter of Thomas Preston, and a descendant of Richardson, the author of "Pamela," "Sir Chas. Grandison," and other last century novels.

The Paris Grand Opera House cost thirteen millions of dollars and occupied fifteen years in building. The Government appoints the manager at \$5,000 per annum, with \$1,600 additional for house rent, and \$1,000 for carriage. He also receives one-half of the profits. The state provides all the scenery, music, and accessories. It cost the nation \$38,000 to mount "La Juive," \$23,000 for "Favorita," \$28,000 for "William Tell," and \$30,000 for "Hamlet;" yet the manager is frequently on the verge of bankruptcy.

"Jawge!"

TO THE EDITOR OF THE MIRROR.

DEAR SIR:—Will you kindly inform me through your columns if the gentleman who is playing in "King Lear" at the Broadway is the well-known critic and poet, George Edgar Montgomery? I am told that he is, and that he has formed his nom du theatre by dropping his surname. I have heard much of this gentleman's varied talents, and I should not be surprised if he had ability enough to depict the man king.

AN ADMIRER.

"An Admirer" is informed that Mr. Edgar is not the party alluded to. He is not a poet, but an actor, and has, so far as we know, no nom de plume.

Miss Katie Stark, the soprano, is failing as a concert attraction. At the Academy concert, in Brooklyn, last week, she retired without a sign of applause.

Foreign Musical Notes.

Henry Viextemps is now in Paris. Signora Clementine de Vere, a young prima-donna of the Italian Operatic Company at Bucharest, is highly spoken of.

Mme. Desiree-Artot is engaged at the Italian opera, Moscow.

Signor Tamberlik sang a short time since at a concert in Badajoz.

Nandin, the tenor, has been engaged for twelve performances at the Liceo, Barcelona.

Carl Rosa may bring over his English Opera Company to this country next winter.

Madame Pappenheim is now on a three months' concert tour of the British provinces.

Mlle. Marie Derivis has produced a favorable impression in "Carmen" and in "Hamlet."

The opening day of the Italian musical season, seventy-one opera houses and theatres were opened.

M. Faure is about to commence a short operatic engagement at the Theatre de la Monnaie, Brussels.

When the Ventadour Theatre closed, the attaches of the place were tendered a benefit performance, in which a number of dramatic and lyric artists in Paris gave their assistance.

It is refreshing to hear that Milan, Italy, has a tenor, named Tomagno, whom a musical journal describes as "an archangel of the St. Michael type, of fair complexion and powerful, yet graceful, form, with the loveliest voice imaginable, great dignity of bearing and grace."

A new lyric drama, entitled "Judith," has been produced at the Winter Circus, Paris. It is said to be a work of merit. The author of the poem, M. Paul Collin, has chosen his subject from the Bible. The first part is devoted to an exposition of the misfortunes of the Israelites and the patriotism of Judith; the second represents her arrival at the Assyrian camp; the third, the tent of Holophernes. The music is by M. Charles Lefevre, who gained the great prize of Rome in 1870. The music is of an elevated character, displaying originality and talent for dramatic composition.

The Strut, the Stride, and the Stalk.

Edmund Kean was a master in sleight-of-foot. The stage was his pedal-piano, and he a very Rubinstein of the boards. He dominated the stage with a precision marvelous to behold. He knew what stage "repose" was, and he had a method in his pedal abandon all his own. There was an indescribable magic and witchery in his pedal pantomime. And what a picturesqueness there was in one of his running-lingering entrances or exits. What an involved step he could assume at will! Did this little giant wear (and wear out) spring soles? The fact is, Kean always surveyed and measured (mentally) the stage he was to tread advantageously. As the digitum (for finger-practice) is soundless, so was the footboard-stage in his pedal practice extraordinary. He knew to a stride how many footfalls would land him pat at right, right-centre, centre, left-centre, left, up, down, or at any curve, line or angle of the stage. He could step to a foot from flat to foot-lights, from curtain-line to groove, to a bar of music, or to any cue. With music to carry him off or on, his movements were like clockwork. And he could more accurately than most stage-folks fall out to a note the music of his part, no matter how few or many the bars were. His gait was slow, fast, swinging, heel-and-toe, undulatory, sidental, lateral, as if he wore sympathetic shoes, and trod a stage responsive, conscious, and sympathetic, india-rubber-like. And that was sleight-of-foot.

Macready, too, had his tricks of step—a measured-unmeasured rise and fall and tremor of step, cadence, uncadence, 'twixt a walk and a dance, as it were. Lithe, subtle, as if on artificial legs, he walked, and halted natural again. He could put on an uphill step upon a level plane; a downhill gait upon an uphill plane; an undulating motion on any line, curve, or angle. He, in common with our own Forrest, could assume a comedy step, a tragic stalk, a melodramatic walk (set to music), the totter of age, the limp of Richard, etc. This same Forrest was a master of the method of walking sideways, and without raising his feet from the ground—a peculiarity of gait, truly, and very effective withal.

Poor G. L. Fox could sidle, mince, stride, with toes abnormally turned in or out. W. E. Burton's treadmill gait was a study in stepage. He used to aver that the loose-jointed puppy makes the fleet and graceful hound. "You must learn to walk ere you can run," said he; "and kindness creeps where it cannot walk or run."

Sarah Siddons' gait was various indeed. Right well she knew what nationality in gait meant. As Cleopatra, her entrance to triumphal music, in a species of rolling step, was, in its way, unique, if not inimitable—sleight-of-foot, indeed, like walking on air or water. She must have been a dancer and an athlete as well. For every passion, for every phase of passion, and for every part she had a suitable step and carriage.

The simple Scotch ballad is the most difficult to give expression to; yet concert singers invariably select them as encores. To hear an "artist," encoired for an Italian aria, sing one of these ballads, and to hear a "Scottish lassie" lift her native song," is like sun and silver reflector, with like results.

THE VARIETY THEATRES.

Harry Lindley will be stage manager of the American Theatre when it reopens.

The benefit at Harry Miner's of Moore, Weeks, and Leonard occurs on the 28th. Do not forget it.

Col. J. Franklin Warner opens the American Theatre with a first-class variety company Monday, Feb. 3.

Cal. Wagner's Minstrels are appearing at the London this week. Ben Gilfoil and Cal. Wagner are the end-men and chief attractions.

A benefit is shortly to be tendered to Manager William Gieselberg of the Volks Garden Theatre. It will be a well-deserved compliment to a worthy and popular manager.

The new faces at Harry Miner's Theatre this week are the Loredas, Howard and Thompson, Press Eldridge, and the "American Four," Pettingale, Gale, Dailey, and Hoey. Business continues good.

The attractions at the Volks Garden Theatre this week are as follows: The New Big Four, Harry Sheldon, Wingfield, and Gregory, Mlle. Floretta, Dick Stewart and Billy Maloney, Jessie Forrester, and the Burgesses. Attendance has been very good indeed.

At the Theatre Comique, last Saturday, Dave Abraham, the popular leader of the orchestra, was presented with a gold watch and chain, valued at \$300. The inscription on the case is as follows:

Mark of appreciation to David Abraham, Esq., the distinguished composer and my esteemed co-laborer, with most fervent regards, from Edward Harrigan, January 25, 1879.

Welsh Edwards made the presentation speech in behalf of Mr. Harrigan.

The bill at Tony Pastor's this week includes Tony Pastor, Gus Williams, Deleahanty and Hengler, Kelly and Ryan, Sheehan and Jones, W. Henry Rice, Edwin French, May and Flora Irvin, and J. F. Sheridan and Alecia Jourdan. This is probably the best variety bill presented in the city, and has drawn, as it deserves to, a series of good houses. A stronger combination of players has seldom been seen on one stage at any time.

There is little new to be recorded at the Comique, where crowded houses have been the rule during the past week. The olio features include Fred. A. Plaisted, Edward Hanlan, Kate Castleton, Sarony, Waters and Kelly, Hayle and Pickert, Jerry Cohan, and Annie Morgan. "The Mulligan Guard Ball" continues to be performed at the Comique to crowded houses, and affords Harrigan and Hart as good an opportunity for the display of their specialties as they have yet had.

The Sunday Democrat says: "Mr. Claude De Haven, who is popularly known throughout America, is a natural poet, richly endowed by nature with a fine fancy and most exquisite facility of expression. His poems have been extensively copied by nearly all our leading papers. They reveal a profound depth of feeling, an exuberance of unalloyed sympathy, a brilliant imagination and—what is very rare in American writers—a happy ease and grace of execution. Claude also grinds out the best of the humorous music that is played upon the public by those celebrated organs of American fun, the Norristown Herald and Yonkers Gazette."

HELLER'S APPARATUS.

It is Given Up After Being So Long Held as Security.

Since Robert Heller died, two months ago, all his traps, machinery and apparatus have remained in Concert Hall, Philadelphia, where he performed up to within forty hours of his death. Of course, his estate had against it the current claims, including hall rent, hire of stage hands, agents' due and a few newspaper bills, amounting to something like \$750. According to the will the apparatus was to be destroyed, for, wrote the magician: "I have spent years of toil and much money to bring my tricks to their present state of perfection, and I do not now see why any one should reap the reward of my life of labor."

Mr. Heller having passed to the other world, the only security that the proprietor of the hall had for his dues was the apparatus, which was also looked to by other creditors as a property to insure them for their claims against the estate. Various efforts have been made by Miss Haidee Heller to settle these claims, but the executrix being in England, and, moreover, a person infirm with age, nothing definite could be settled. It was generally understood that the prestidigitateur had a great deal of money laying at his bankers, but he had, it appears, been something of a stock speculator in a quiet way, and, after he had been committed to his last resting-place, it was stated that all the money, or nearly all, had gone the way so well known to those who tarry long in the stock mart. Whether this is entirely true or not has never been shown, but the claims in Philadelphia against the estate met no satisfaction at this source and the claimants were assured that the amount was almost nominal. Meanwhile the apparatus and fixtures remained at Concert Hall, out of whose doors they might not go, said the hall owner, until the claim was paid. On Thursday Miss Heller went to Philadelphia, bringing with her her lawyer, D. G. Gillette, and they tendered a sum of money to Mr. Lombard that was not satisfactory, as it represented but a small percentage of the claim.

The matter was referred to Mr. Lombard's attorney, James H. Heverin, and an arrange-

ment was finally arrived at. In a few hours the magician's machinery was on its way out of Philadelphia and the other creditors were left without recourse.

"Tita in Thibet."

The plot of the new comic opera by F. Despres, brought out at the Royalty Theatre, London, is as follows:

Accompanied by Tita, his pretty and jealous wife, on whom he has foolishly played a trick, which she has found out, Brum, a commercial traveler, who represents a firm of Birmingham manufacturers of idols, has gone to Thibet. Under the idea that he will find better openings in business, he becomes naturalized in that country, without thinking that it binds him to observance of Thibetan customs and institutions. Among the practices with which he now first becomes acquainted is one that strikes him with horror. Women are apparently scarce, and four husbands form the allotted portion of every one who cares to be, as Artemus Ward says, so "very much married." To be revenged upon her spouse for the trick he has played, Tita pretends to accept the advances of Chin-Chin, a second-class Mandarin; Fotti, a first-class Mandarin; and Young Hyson, an impassioned young tea-dealer. The impetuous spouse attacks his would-be partners, and is imprisoned for assault. He escapes from prison, and to evade his pursuers personates the great idol Po. Thus travestied, he witnesses, as patiently as he can, the courtship his wife undergoes at the hands of his rivals, until in the end, when he has been sufficiently punished, she relents and makes him happy.

A Missing Palmer.

The Theatre Comique, New Bedford, was opened last Monday evening, under the management of Clarence Palmer Monell, alias Harry Palmer, of New York city, who has been a member of Henderson's stock company at Providence for seven seasons, and has played at several of the theatres in New York city. Lately, in connection with Charles J. Harding, he opened last summer what was known as the Globe Theatre, in New Bedford. This venture fell through for want of patronage. He then organized a company styled Palmer's Fifth Avenue Combination, and started out upon the road in September with the play of the "Two Orphans," in which he was fairly successful, closing after a run of six weeks his engagements in New Hampshire. He then returned to New Bedford, since which time he has been trying to work up a new enterprise. His proposition to the owners of the theatres was that they should furnish all the advertising and printing, and receive 50 per cent. of the gross receipts. They accepted the offer. Monell was to furnish everything else in connection with the enterprise. Monell then went New York, and secured the best variety people that could be found there, through Fitzgerald's Agency. The company came to New Bedford on Sunday morning, and were taken to the Whitcomb House by Mr. Monell. On Monday evening the Theatre Comique opened to a full house, and all the week a good business has been done. Monell furnished an orchestra of amateur local musicians for the opening. They did not give satisfaction. On Tuesday the company refused to play unless the orchestra was changed, and Monell was obliged to hire another orchestra.

On Wednesday morning, Monell received a telegram from Fall River, requesting him to come there on the 2 p.m. train, as B. F. Ross of the firm of Fitzgerald & Co., of New York, was there, and wished to see him about future engagements. Monell accordingly left the city, it was supposed, for Fall River, to return that night. He took the receipts of the box office on Monday and Tuesday evenings, leaving bills enough to be cashed to use up the money taken on Wednesday evening. No suspicion was aroused until Tuesday noon, when another telegram from Fall River asked where Palmer was. It then came to light that he had decamped, taking with him, besides the box office receipts, two watches, which had been purchased for the Amateurs' night, an overcoat belonging to Mr. Jerry Taber, who was doorkeeper at the Comique, and a gold watch and chain valued at \$150, belonging to Mrs. Charles P. Harding, with whom Monell had been boarding. Mrs. Luscomb, a daughter of Mr. Harding, also went with him.

Besides the company, which will meet with a severe loss, local parties will be obliged to lose bills of Palmer's contracting. The company are under an engagement of salaries amounting to \$250 for the week.

Since Wednesday the company has had the entire box office receipts, which will assist in paying their bills and get them back New York. Monell had engaged talent for the Comique for many weeks to come, selecting the best people in the specialty business. The company engaged next week is out of its engagement.

One of the owners of the theatre in New York on Tuesday, looking for Palmer but without it, seems much surprised. It is said on behalf of Palmer that in the matter is to be attached to him did not get any of the receipts from Fall River business. He transacted his affairs with Fitzgerald & Co., over the heads of Anthony & Smith, and a representative, Fitzgerald & Co., and the performers, propose to take reasonable measure to protect and secure the performers engaged through the case stands at the

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NEW YORK, FEBRUARY 1, 1879.

Amusements.

WALLACK'S THEATRE—Ours.
BOWERY THEATRE—Dominick Murray.
LYCEUM THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—King Lear.
PARK THEATRE—John E. Owens in Dot.
BOOTH'S THEATRE—Danites.
FIFTH AVENUE THEATRE—Dr. Clyde.
NIBLO'S GARDEN THEATRE—Oliver Doud
Byron.
GRAND OPERA HOUSE—Colleen Bawn.
GLOBE THEATRE—Unknown.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

A Blow at the Blackmailers.

The action of JOHN A. STEVENS, in summarily declining to yield to the behests made upon him for the employment of a certain woman in his company at the Globe, will draw, doubtless, the attention of a good many professional people to the wrong done their interests by avowed blackmailers. There is no form of cupidity so base and cowardly as that which trafficks on the fears and aspirations of people whose good public record is necessary to their employment. There is no feature of current journalism so contemptible and unworthy as that of blackmail. Mr. STEVENS has done wisely in the course he has taken, and his action will, we believe, meet the approbation of every one who holds the dramatic profession in any sort of regard. We believe it the duty of every decent journalist to redress the grievous wrong done the Press by the toleration of professional blackmailers upon it. Were such action more frequently taken, there would be less cause for complaint against newspapers. It would suspend the operations of the Philadelphia Item, Police Gazette, Dramatic News, and a few others, perhaps, but it would work a lasting good and establish a standard of criticism which actors and managers would trust, because they could respect and support it.

The demoralizing influences which the order of "society" debutantes and amateur "stars" bring to bear on the profession has been so marked of late years as to challenge great publicity. All sorts of characters have made the Stage their refuge and asylum, and as a writer in this paper has succinctly shown, the profession is held accountable for all their faults and failings. To combat this vicious influence, to arrest its spread, and to defend professionals from the harm it is doing them, is a duty calling for the best efforts of all decent and reputable journals.

But here we find a paper making a formal, deliberate demand on an actor for the employment of a woman, of no professional status whatever, and who, but for the questionable "backing" of this precious sheet, would not be bringing discredit on the Stage by her association with its members. Mr. STEVENS' refusal strikes the keynote of professional conduct, and he will have the pleasure of knowing that he has been the first to defend the Stage from the assaults of this blackmailing journal.

With the evidence THE MIRROR is accumulating every week before them, managers and professionals are beginning to inquire: "Who are these men who have carried on so long, unmolested, this disgraceful system of vituperation and blackmail? Who are they who so wantonly assail the good name of actors, and so persistently slander the ladies of the American stage?"

We will tell them.

The chief of the party is a branded convict, a spy and traitor during the late war, and a fugitive from a prison in Europe. He is the actual editor of the paper. The second man still under the surveillance of the New York police, "on the limits" and "on the bonds" from leaving the city until he has answered the criminal charges pending against him; already convicted, libel, openly accused of slander—these are the police are always looking for. The ostensible but irresponsible manager of the last of the trio is an alleged contributor to stage literature who is no manager in this city has no voice to present, a bright graduate from the Beecher school of morality—which tolerates no prayer-meeting, and looks upon the man of the staff. And the "toft" of the paper which

has so long preyed on the means, fame and forbearance of the dramatic profession? The chief is a bankrupt fugitive who has fled to another State to defraud the professionals who engaged with him. The other is a thief and blackleg for whom the police of two cities are looking, an idle, worthless parasite, living off the charity and subsisting through the credulity of the profession he disgraces. It is these men who are assailing the Stage and its members. They have received their first blow.

"Certainties" to Combinations.

The system of paying what managers are pleased to call "certainties," but what actors have learned to recognize as part guarantees, is, in a great measure, responsible for a good many of the evils of which theatrical people are now complaining. There is, of course, no reason whatever, why a manager, desiring to do so, may not pay a star a specified sum for his services at a theatre. Mr. BOUCAULT is now playing at the Grand Opera House under such an arrangement, and it has, it must be confessed, many things to recommend it. It places the whole responsibility of the engagement on the managers, who, in return for that risk, are enabled to get their attraction at probably less money than his share of the nightly receipts would aggregate. It frees the star from these annoyances inseparable from a part interest in the receipts, and equalizes the risks of management by placing the success or failure of the engagement in the hands of those who direct the theatre. To this extent it is a very good arrangement. The system of paying "certainties" to traveling combinations is altogether different in design; it works constant injury to the theatre in very many cases. The method may be reduced to this:

A manager of a theatre desires, let us say, to secure a certain attraction. If it is a play, he seeks the right from the author; if it is a "star," he applies to the star's agent. Now the plan which time and experience have shown to be correct is for the manager to close directly with these parties at whatever terms might be agreed upon. By the current system, a change is made; the manager of the attraction replies to the manager of the theatre that he will come and bring with him a company, provided the latter will consent to play a "certainty." To this he agrees, and it is announced that Mr. So-and-so is to play Mr. Blank, his star, in a new play, supported by "his own combination." And this, too, it is added, is done on a "certainty." The arrangement looks very pretty, but it does not work quite so well. The manager of the attraction engages his star at say \$200 a week, he gets the use of the play for \$100 a week, he pays his combination \$600—making in all \$900. The manager of the theatre guarantees him for this, perhaps, a clear half of the gross receipts, but as an additional assurance, secures him a "certainty" of \$500 on the week. If the business is good, the manager makes a round sum and the theatre manager a fair one. If the business is bad, the theatre manager clears himself, perhaps, but the manager of the attraction, notwithstanding his "certainty" finds himself stranded financially, for he has only \$500 with which to pay \$900, and the company are, perforce, the real losers. In any event, the resident manager can, in all cases, engage a company much cheaper than can the manager of a traveling combination, and gains necessarily by being able to deal directly with the performers. The introduction of a "middle-man," who is usually irresponsible, makes the payment of the company entirely contingent on the business done, and shifts the question of salaries from those quite able to pay them to those whose ability to liquidate is in no wise commensurate with their willingness in that direction. An example of this is shown in the case of the North Broad Street Theatre, Philadelphia. This theatre has been run on the "certainty" plan without yielding to the manager a single good week's business this season. Of the companies which played there on "certainties"—the M'less party, Lass o' Lowrie's combination, Farmer's Daughter company, and Heywood Troupe have each ceased traveling; most (if not all) being in arrears to the company for salaries. By the present system it is possible for a manager to take a combination through the country, playing nowhere except on "certainties," and finding himself, at the close, a debtor to everyone, and without having made any money himself. We believe that the remedy for this will be found in a return to the old system of making dealings directly with stars and combinations, in proffering no "certainties," in assenting to no guarantees which the percentage of receipts at the box office does not warrant, and in conforming to that common sense principle of business which first secures salaries and then apportions profits according to risks.

Falling Into Line.

[From Last Week's Clipper.]
V. S. V., New Brunswick.—We do not answer questions concerning the domestic affairs of professional ladies.

Nym Crinkle's Conundrum.

Mr. A. C. WHEELER, whose activity since going on the Star has been very notable, has been to the pains of investigating the question raised by ANNA DICKINSON, in her recent lecture, whether the influence of a theatrical performance is beneficial or detrimental to the health. Miss DICKINSON held that it is beneficial. Dr. BEARD, who is accepted as authority in matters of this kind, replied to Mr. WHEELER's inquiries:

An excessive activity of the emotional nature is always harmful. Repressed emotion is always accompanied with friction; and friction is one great evil of modern life. Relief follows the crying out of a man in pain, or the violent action of an enraged man. The crying of an infant is always good exercise; in fact, it is reasonable to believe that it is necessary exercise. Laughter, tears, and even applause, are a physiological relief to the feelings. The applause of audiences is sometimes not only spontaneous, but automatic and inevitable. They cannot help it. Strong emotion not directed along the muscles or nerves, and not manifesting itself in noise or motion, expends itself on the weaker parts of the system; on the brain, or the heart for example. Different people will be differently affected. The enforced calmness of a genteel audience, which good taste forbids to weep, or cheer, or laugh heartily is not only unnatural, but unwholesome. An emotion expressed is an emotion relieved. An emotion repressed turns on its possessor. The actress who expends all her feelings in action may be less liable to danger than the listener, who suffers but dare not show it. My nervous patients very rarely come from those who act. Acting is one of the healthiest and most beneficial forms of exercise.

The question raised may be regarded as tantamount to decided in favor of Miss DICKINSON's theory. It is quite apparent to every one that the feelings, though subject to a certain degree of restraint, must find outlet in action somewhere. Now the theatre affords gratification for this to a reasonable and wholesome extent. It constitutes at once their use and their fascination. It is true enough, probably, that certain plays, when witnessed by undisciplined, unsprung emotional natures, incapable of reasonable relaxation, do a certain degree of harm. But these are isolated cases, and are of no moment in proving anything about the question. It will be found generally, that theatres contribute directly to the physical health as they do unquestionably to the development of the moral perceptions and the enlargement of the intellect. The band scene in "Ours," which Miss DICKINSON so happily cited, may do the auditor no lasting good, but it will call into exercise emotions which might have been less fortunately put into play elsewhere. It affords a present sense of gratification which is, after all, "better than medicine."

The active measures taken by the authorities for the suppression of the lower class of variety theatres in Philadelphia, have had the effect of closing up about half the variety houses there. This is not very creditable to a city which boasts so largely of its support of theatricals, but the fact is, that there is no really first-class variety theatre in that city, and that the one man who tried to manage one successfully is now in an asylum for the insane. The favor of Philadelphia, unlike New York, Boston, Chicago and Cincinnati, has always inclined toward low variety theatres, and good entertainments, like good newspapers, have received faint and short-lived support. In New York there are six variety theatres, five of which—Tony Pastor's, the Comique, London, Harry Miner's and Volks Garden—stand as high as the legitimate houses. The remaining house is a discredit to the city, and should be suppressed, on three grounds: First, for giving a "queer" entertainment, not worth the money charged, thereby defrauding the audience. Second, for being a resort of bad characters and a place of public assailability, and, Third, for bringing discredit on the accredited variety houses. The action of the Philadelphia authorities will meet with approbation everywhere, though it must be confessed, that the state of affairs which made their action necessary, is discreditable to the managers, newspapers and public of that city.

On the last day of the visit of the Criterion Comedy Company, to Grand Rapids, the manager of Powers' Opera House invited Miss Emma Pierce, Miss May Davenport, Mr. F. F. Mackay, and Mr. Frank Roberts out for a ride. After exhibiting the government building, the county edifice, the tenements occupied by the city as offices, a section of the missing park fence, and the windows of the room where Rev. Spence penned his immortal poem, the genial Count made a tour of the West Side. On the return the party met a runaway team. For a moment all seemed lost, but he rose to the emergency. As the frightened horses approached, he rose in the sleigh and raised his hat. The effect was instantaneous. The team coated the beams on the opposite side of the bridge with hair, smashed a cutter in the rear by the rebound, and the party was saved. The company have been inquiring since whether a hat at the head of a traveling troupe is almost as good as a head.

Miss Alice Harrison returns to Boston and opens at the Museum Theatre there on Monday, February 10.

PERSONAL.

HAVERLY—J. H. Haverly has been quite ill in Cincinnati, but has recovered.

COTTON—Mr. E. G. Cotton has resigned his position as business-manager at Niblo's Garden.

JORDAN—Mabel Jordan, a very comely little actress, has replaced Josephine Baker as May Fielding, in "Dot," at the Park.

DAVENPORT—Fanny Davenport was billed at the Olympic, St. Louis, last week to play Julia in the Hunchback "for the first time."

MAYO—Frank Mayo plays at the Arch Street Theatre, Philadelphia, next Monday night as Badger in the "Streets of New York."

COGHLAN—Rose Coghlan was to have played Blanche Haye in "Ours," at Wallack's, but did not in consequence of being unable to sing.

ROGERS—John R. Rogers, late manager of the Tracy Titus party, left town on Thursday for New Orleans to act as advance agent for Fanny Davenport.

DARLING—Bessie Darling sailed on the White Star Line steamer Celtic, for Liverpool, on Thursday last. She will be away for a couple of months.

CAVENDISH—Miss Ada Cavendish does not go to the Park or the Fifth Avenue, but to the Broadway Theatre, as originally intended. She appears there March 10.

BOUCAULT—Dion Boucault's present engagement at the Grand Opera House is, financially, the best he has played. He never played to better advantage.

WHEELER—A. C. Wheeler is doing the duty of dramatic, musical, literary, and associate editor of the Star. He is understood to be a part owner of the paper.

BURGESS—Cool Burgess has taken the pledge. The act is said to have been caused by testing the quality of the wine at the Tivoli, where he has been playing.

THOMAS—Jerry Thomas' Theatre has been closed since last week in consequence of bad business and no salaries. It is to be opened again, but not probably as a minstrel house.

LOCKE—George Locke, the San Francisco manager, is coming across the Continent and will be in New York within a month. His season at the Bush Street Theatre has been very successful.

EDGAR—George Edgar, the genial manager of the Broadway Theatre, drew a crowded house on his appearance as King Lear on Monday. It was altogether indicative of the regard in which he is held.

CLANCY—Venie Clancy is the hit of "H. M. S. Pinafore" at the Lyceum Theatre. Her performance of Josephine, the "lass who loved a sailor," is the best thing in the piece as given at that theatre.

BRYANT'S—Dan Bryant's Opera House in Twenty-third street, is to be torn down for a garden. The place was never irredeemably killed for good business until Josh Hart took it. It will never be reopened as a theatre.

ENGAGED—The fight over "Engaged" still goes bravely on. Several letters on the subject will be found in another column. Mr. Parkes is especially positive in his statements on the subject.

DODGE—Fred. Dodge, a well-known society gentleman, and a great-grandson of Commodore Paulding of Revolutionary fame, will make his debut shortly at one of our city theatres.

PRESCOTT—Miss Marie Prescott, who is remembered as having been very successful in her performances in New York last season, but who has been engaged at the California Theatre, comes East shortly to play.

POMEROY—The condition of Louise Pomeroy, who was hurt at the railroad disaster in Arkansas, continues critical. Sleeplessness and delirium are the most decided symptoms of her case. Fatal results are not feared.

WILTON—Ellie Wilton, now playing at the Fifth Avenue, has the sweetest and most sympathetic voice of any actress on the American stage. Her reception on the first night was very cordial.

ANDERSON—The Philadelphia Times says: "Mary Anderson is just now doing as big a business as the 'Pinafore' people. She was in Cincinnati last week and all Kentucky poured in, special trains being run from as far down as Louisville. Kentucky is as proud of her as though she were a horse."

"PINAFORE"—New "Pinafore" parties are being organized almost daily. The company which John E. McDonough takes to the North Broad Street Theatre, Phila., is one of the best of these. The troupe includes: Annie Pixley, Elsie Conly, Laura Joyce, Annie Gordon, Eugene Clarke, J. E. McDonough, Charles F. Lang, and W. H. Seymour.

LOCKE—Many journals have made a very natural mistake in assuming that E. A. Locke, who formerly supported Lotta, and E. A. Locke, the author of "A Messenger from Jarvis Section," and "Stars," are one and the same person. Locke, the author, is a Boston pianist. The other, "Ned" Locke, has been playing Le Blanc, in Stetson's Evangeline company.

Mrs. Alice Oates plays at the Park Theatre in the spring. She will produce, for the first time in this city, "The Little Duke."

The act of "Pinafore" which Bartley Campbell wrote for the Lyceum, has not been used there, but will be when the opera is taken on the road.

PROFESSIONAL DOINGS.

"Almost a Life" has proved quite successful on the road.

Imogene is playing at the Philadelphia Museum this week.

The Knights reappear at the Broadway Theatre, in April.

Clara Louise Kellogg has determined to go to Europe next spring.

"Nathan Hale" will be produced at the Bowery next Monday.

The Chestnut Street Theatre, Philadelphia, is announced to let.

S. M. Crane is doing "Rip Van Winkle" through central New York.

Ellen Cummins plays the Countess Zicka in "Diplomacy" party.

The George Fawcett Rowe Combination play next week in Baltimore.

Mrs. Chanfrau is playing at the National Theatre, Washington, this week.

John T. Raymond played in "My Son" at the California Theatre on Monday night.

Her Majesty's Opera played to over \$57,000, at Haverly's Theatre, Chicago, in two weeks.

Delechanty and Hengler begin a long engagement at the London on the 3d.

Bartley Campbell, Company does "H. M. S. Pinafore" at Theatrical and Carton's, Williamsburg, on the 10th inst.

"Pauline" will be the next novelty at Wallack's. It is an old play of Boucault's.

A. C. Dacre has been added to Wallack's company. He appears in Mr. Boucault's new play.

Charles E. Newton's combination is to open at the Broadway Theatre, February 17, for two weeks in "Cast upon the World."

The Lingards appear at the Court Square Theatre, Brooklyn, on Monday, supported by Frank Roche.

Weathersby's Froliques open at Bush Street Theatre, San Francisco, Cal., Feb. 3, for five weeks.

Count Joannes appears at the Olympic as Dundreary next Monday. "Texas Jack" is there this week.

Mr. Frank Frayne, after a successful tour of two years in Europe, appears at Niblo's Garden Theatre, in "Si Slocum," next Monday.

The benefit given at Niblo's Garden Theatre, under the auspices of the Police Department last Thursday afternoon, realized \$3,500.

Dora Goldthwaite has been engaged to support Frank Mayo, at the Arch Street Theatre, next Monday, in the "Streets of New York."

The Rice Surprise Party, who are now playing at the Standard Theatre, San Francisco, fill an engagement at the Lyceum, opening in "Horrors."

The Boston Museum company takes "My Son" out on the road after the return of "H. M. S. Pinafore." William Warren plays the leading part.

In "Othello" at the Broadway, George Edgar will impersonate the Moor; Joseph Wheelock, Iago; Marie Gordon, Desdemona; and Mrs. Carhart, Emilia.

The United Mastodon Minstrels played at Arch Street Theatre, Philadelphia, last week, to over \$9,000, and the week before, in Baltimore, to over \$8,000.

Hart Jackson's play, which is to be produced at the Chestnut Street Theatre, Philadelphia, on Monday next, is said to be a dramatization of the work, "Before the King." Several versions of it have already been made.

Harry Lee, who is now playing at the Fifth Avenue, goes to Wallack's to play in Dion Boucault's new drama. Though still a member of the Chestnut Street Theatre company, Philadelphia, he is likely to stay in New York for the rest of the season.

Milton Nobles, during his recent visit to Vicksburg, Miss., completed arrangements to have a marble slab and foot-stones placed to mark the graves of Marie Methua Scheller, her husband and son. Mme. Scheller died of yellow fever during the recent epidemic.

On their way from Hartford to Keene on Tuesday, the Denman Thompson party stopped at Swanzy, where Mr. Thompson procured his model for "Joshua Whitcomb," and after eating an old-fashioned country dinner, took sleighs to their destination.

Charles Barron returns to Boston to appear as Jean Renaud, at the Globe Theatre, in Mr. Byron's version of "A Celebrated Case." He will be supported by a well-selected company. Mr. Byron is desirous of having Mr. Barron play the piece over the New England circuit.

While Ada Cavendish was playing at De-Bar's Opera House, St. Louis, last week, sparks falling from a heater ignited several sets of scenery, and \$3,000 damage was the result. The whole loss was covered by insurance, and the play continued without interruption.

J. H. Haverly calls all his theatrical ventures "amusement enterprises," and he manages more shows than any man. First, "The Danites" combination, with McKee Rankin and Kitty Blanchard; next, Her Majesty's Opera Company; then the Mastodon Minstrels, now at the Arch Street Theatre, Philadelphia; Haverly's Theatricals; and a great printing establishment, is shown and a coal-yard.

A Pretty Piece of Business.

The very damaging exposure made by THE MIRROR last week, of the blackmail and blackmailing tactics of a certain weekly newspaper in this city, had the effect of calling forth not only a good deal of honest commendation but from managers and professionals, but also of furnishing a number of cases wherein the charges we alluded to, were fully borne out by the facts. An episode has come to light this week, which shows that THE MIRROR has struck the right tack in its researches, and that the doings of the strikers of the Dramatic News—for such indeed is the name of the paper—were more flagrant and more insidious than most people had imagined. Up to the present time we have not credited the allegation so often made that any organized system of blackmail was pursued by the journal in question. We preferred to believe that the charges were exaggerated. It seems now, however, that they were true. And it is the duty of THE MIRROR to free the decent men and women of the profession from the tax and fraud which further tolerance of the methods pursued by the Dramatic News would impose upon them. To the faithful performance of that duty we propose loyally to adhere. When the issue between honesty in journalism and blackmail shall have been made so clear that it will need no explanation, THE MIRROR will rest content—and not till then.

Mr. John A. Stevens, who is now playing an engagement at the Globe Theatre, this city, is a foremost representative actor of the class now becoming prominent—that is to say, he belongs to the new and popular school of players whose interest in the drama is as keen as their enthusiasm, and who bring to bear on the profession brains, energy, capital and plenty of good will. Mr. Stevens has played two very notable engagements in New York already, and on both occasions received what is next to ill-will—the best thing the Dramatic News has to offer—its praise. Mr. Stevens charges (in a letter which we append herewith), that a man, representing himself as from the Dramatic News, made a formal demand on him for the employment of a certain woman (whose name we withhold), in his play, "Unknown." Mr. Stevens recites the circumstances under which the demand was made. He declined most positively, and as a result of his action was assailed by the News. The text of Mr. Stevens' letter is as follows:

GLOBE THEATRE, NEW YORK.
JANUARY 25, 1875.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—May I occupy so much of your valuable space as will give me an opportunity of replying to an infamous article in the "Dramatic News" of last week? The article referred to was fathered by one Burns, and reflected on both "Unknown," my play, and myself individually. I am aware that a gentleman gains but little by entering into a controversy with a fellow of this kind, but when we meet a brigand whom we cannot avoid, one is justified in availing himself of the most effective weapon of defence. I might reconcile my feelings in this matter with the consoling thought that the lying abuse of this man Burns is eminently more acceptable than his stupid and easily-bought praise, and so dismiss him and his illegitimate "weakly" as unworthy of consideration. For while I court honest criticism, and do not fear vituperation and abuse, I believe also that no newspaper, however powerful, can make a poor play or mar a good one.

I have an abiding faith in a public who are quick to detect "gilt from pure gold." This, in my case, was demonstrated by the fact that the Globe Theatre was the only one in New York last week that displayed the nearly forgotten legend, "Standing room only," before its doors, and this, too, at a house hitherto so unfortunate. After carefully perusing the criticisms of all the legitimate newspapers of New York I have yet to discover the first unfavorable mention of "Unknown." The question then arises: What prompted this attack in the "Dramatic News?" I believe I understand the reason, and I propose to ventilate it, and am glad to avail myself of the publicity THE MIRROR affords for reaching the managers and profession.

Last Tuesday evening a party presented himself at the back door of the Globe Theatre, announcing that he was from the "Dramatic News," and asked to see me on urgent business. He was conducted to my dressing-room, and appeared perfumed and costumed in a manner suggesting a party excellently well kept. He came to demand that I should give a New York debut to a woman whose principal recommendation is a recent scandal elaborately ventilated in the "Dramatic News." This proposition was firmly but politely rejected by me, and the perfumed party left in no amiable frame of mind. This, I take it, is the cause of the before-mentioned abusive article, and this is the paper that (self-appointed) proposes to elevate the tone of the stage.

I wish the public to understand that I court the abuse of this keyhole inquisitor, in whose columns the majority of respectable artists are so abused.

What can be more cowardly than the assaults of this man Burns on the ladies of our profession? From the highest to the lowest but few have escaped his attacks, and as your grave-robbing jackal is the meanest of the brute creation, so is your defamer of woman the most contemptible and cowardly of men.

Admit even that they were all his infamous lines, then his assaults are still

more cowardly, for the unfortunate women stand entirely defenceless. My limited study of life has shown me that if a woman has fallen, it is a hundred to one that she owes her degradation and ruin to a semblance of manhood who is the first to betray her shame. "Let him who is without sin cast the first stone." For my part I can always find an excuse for woman's misfortune as long as man exists to intrigue and conspire against her virtue.

To use a quotation of the "Sole and Responsible" (while recently slandering an eminent theatrical manager), "Oh, for a whip in every honest hand, to lash the rascal naked through the world!" Yours,

JOHN A. STEVENS.

N. B.—Liable to be continued.

"THE WOMAN IN THE CASE"

has attained some notoriety through a series of statements which she had published in the Dramatic News. In return for the confidences violated to use these statements, she has had the favor of the paper, without very fortunate results, however, as she has been out of an engagement ever since. She played with a company some time ago, and was looked upon as a very inferior actress and rather pugnacious woman. She is not recognized as a professional, though we have seen a statement, in her own writing, that Mr. Horace Wall directs her business—a statement about which we have very well defined doubts. She may, for aught we know, be a graduate of Mr. Philp's agency, which provided Leonard Grover with his Boston press agent at a gratuity of \$25 for one week's time.

"King Lear" at the Broadway.

Mr. George Edgar has shown a good deal of discretion in choosing for his initial venture as an actor, a character in which he is not called upon to stand the test of comparison with any supremely good impersonation of the present day. Saving the troublesome ghost of Edwin Forrest, a new Lear has no rivals who can claim credit for more than respectable and conscientious work.

The systems of our modern stage are certainly not well calculated to produce a great Lear. Those actors who are physically adapted to the part are in constant demand in melo-drama and "society" comedy—types wholly opposed to the methods of pure tragedy. The Chevaliers De Vaudrey and the Hugh Chalcotes have used up all the raw material for the Lears and the Othellos, and we must now look for exponents of these parts to a very limited class—a class made up of young men whose poor personal appearance has made them unsuccessful in the popular drama, and of rapidly-aging veterans, born and bred in the old school, and still clinging to its worn-out formulas, serve the letter of their art and ignore its progressive spirit—men who have no higher ambition than to give a decent professional rendition of a character whose subtler essence they can only vaguely comprehend.

It is impossible to deny that Lear is a part which exacts certain purely material qualifications. A towering genius may make an exception to this rule—as genius does to every rule; but it is simply talent and skill which would grapple with this mighty part; the actor is hopelessly handicapped unless he can bring to his personation the dignity and power of physical grandeur.

We have no living Lear who has set the standard of excellence so high as to give us a right to judge severely the efforts of a novice. But Mr. Edgar's performance on Monday night was very fairly comparable to any Lear the younger generation knows. It was decidedly more than a successful attempt—it was a creditable piece of work: intelligent, consistent, and not lacking in dignity or strength. Mr. Edgar has a good stage presence, an easy carriage, and a clear, though not rich voice.

He had all that he could desire to aid him in his support and in the mounting of the piece.

The part of Cordelia is not entirely within the compass of Miss Marie Gordon, but that lady made the most of her ungenial duties, and looked remarkably well.

Mr. Wheelock threw all possible vim and vigor into the part of Edgar; but these excellent qualities were rather thrown away. If no more can be made of Edgar than is to be got out of a fantastic assumption of madness, the question of artistic power resolves itself into a question of wind and agility. Not that Mr. Wheelock played badly, according to his own conception of the part; but his conception was at fault. He gave a good performance of a bad class—something to be regretted, for, after the excellent work which he has done this season, it is not pleasant to see Mr. Wheelock falling into purely conventional ways.

The rest of the cast was sufficiently good; Mr. Frank Pierce, in particular, surprised the audience by a strong, pleasing and original picture of bluff and brave old Kent.

"Othello" will be done next week.

"Dr. Clyde" at the Fifth Avenue.

A version of L'Arronge's "Dr. Klaus," produced at the Fifth Avenue Theatre, on Saturday, is not, we fear, destined to bring the new manager the good fortune which all wish him. The fault does not lie with the version-maker (why would not one of the old words, translator or adapter, do?), who has for the most part done his work well, but with the original piece, which, however popular it may be among the Germans, is too tame and uneventful to suit American audiences. "Dr. Clyde" is, in fact, the most

plotless five-act play that has been presented here in many years. Not throughout the entire action is there one situation that can be called truly dramatic—the nearest approach being when a young lady, daughter of a distinguished physician, is found by her father waltzing with his man-of-all-work!

Much of the dialogue is bright, though its coarseness at times offends, and there are introduced some of those irrelevant discussions on abstract subjects, so dear to the Teutonic mind. The adapter has been led into some minor errors by his ignorance of life in England, but these do not seriously affect the play, which failed, and, we believe, always will fail before English-speaking audiences, because of its inherent weakness.

There was much to commend in the acting, although the title role ought to have been assigned to a strong character-actor. Mr. Chaplin while giving a pleasant and intelligent performance, did not endow the Doctor with a sufficiently marked individuality. Mr. Hardenberg, as the Doctor's man (dressed, by the way, so "seedily" that he would have driven away patients from any respectable practitioner's), made the chief success of the evening, and thoroughly deserved all the applause he received. Mr. Owen Fawcett, though somewhat too mature in appearance, was amusing and gentlemanly as a bashful lover. Mr. Fisher was conventionally good, though often inaudible, as a respectable father. Mr. Harry Lee was as unlike a well-bred, well-mannered Englishman, as a rather clever young American actor could be.

Among the ladies Miss Ella Wilton bore off the chief honors. Her part was but a small one, albeit her scenes with Mr. Fawcett are the best written and most amusing in the play, but she acted it naturally, delicately and effectively. Evidently Miss Wilton will prove an acquisition to our stage. Her appearance is pleasing, her bearing graceful, her manner ladylike, and her dressing elegant with the exception of an incongruous mixture worn in the third act. Miss Laura Don had little to do, but did that little neatly. In the scene at the close of the third act she was not sufficiently strong. Miss Minnie Monk and Miss Mary Hill were acceptable in comparatively unimportant parts. A young lady, who played Dr. Clyde's servant, exposed her arms in a way which would never be tolerated in a respectable family. Mr. Harkins should see to this, and also should put a stop at once and forever to ushers presenting bouquets and baskets of flowers while the performance is going on.

The piece was neatly and effectively set, the exterior in the last act being especially good.

"The Danites" at Booth's.

That best of American plays, "The Danites," was represented before a crowded house, at Booth's, on Monday evening, and evoked the old-time popular response. It was made known under the best of auspices, to wit: those of J. H. Haverly, a manager whose taste, enterprise, and liberality have contributed largely to the pleasure of theatre patrons in other cities, and whose advent to New York is altogether welcome and appropriate. "The Danites" is a drama possessing merits of surpassing interest. It deals with a theme till now untouched by contemporary playwrights. It strikes a keynote of American life and character, and combines humor, pathos, and poetry in agreeable proportions. One cannot conceive of anything more thrillingly and truly dramatic than the spectacle of a weak, but noble woman, pursued by the avenging, unsated, semi-religious fervor and fury of a mighty organization. All other elements of human vengeance pale into nothingness beside that zealous hate which is born of religious bigotry and flagrant social wrong. The law deals with its offenders in an open, broad, but generally tardy and defective way. Private individuals redress their grievances by methods which may oftentimes be dishonorable, oppressive, and unjust, but they are at least frankly avowed. But the vengeance of a secret religious organization is deliberate in its aim, unseen in its workings, and remorseless in its results. When such vengeance is controlled, not by zeal and religious ardor alone, but by the blackest and basest feelings of hate and sensualism, the acme of dramatic expression has been reached, and a motive, adequate in the highest sense, has been supplied for the recital. The organization of the "Avenging Angels" (or "Danites," as they are here called) is one of which the Western courts took summary cognizance. Their deeds of blood are recounted in the history of the Mormon settlements in Utah, but it remained for Joaquin Miller to utilize them for the purposes of the stage. The characters in his drama stand forth with a distinctness truly remarkable. There is not a part in the piece but what is, speaking in a theatrical sense, good. There is not a "climax" but what is effective, or a scene but what serves well its purpose. The dialogue is the best, probably, of any play of native authorship now before the public. The teaching of the piece is good. It has no set moral beyond what the relations of people, when truthfully stated, are apt to suggest. The play does not pander to the social vices of the time, or show in any equivocal sense that transgression of any law, human or divine, can be attended with other than disastrous consequences.

The company, which did justice to Mr. Miller's creation, at Booth's, on Monday night, is what has been known as—inaccurately, perhaps—"Haverly's Danites company." It is (with two exceptions) the same organization as played the piece at the Grand Opera House three months ago. The members of the original cast, at the Broadway, have best preserved the poetic atmosphere of the piece. Mr. McKee Rankin's Sandy McKee is a rendition of rough, uncouth, rugged, hardy manhood, which has been improved constantly, till it is now as well nigh perfect as may ever be expected. Mr. Aldrich, as the Parson, makes his role the most prominent in the piece. The fidelity and earnestness of the impersonation stamped it at once as a creation of character most acceptable. Mr. Aldrich cannot be said to have improved in his performance, but he has kept it up very close to its original plan, and where it has fallen away, constant repetition of the part, by an actor naturally versatile, may be set down as the cause. Messrs. Waldron and Fitzgerald continue to be picturesque as the avenging Danites, and Kitty Blanchard plays Billy Piper with greater force and expression than she ever did before. The other parts are, for the most part, well rendered. Charles T. Parsloe makes a most amusing character out of the Chinaman, and Lin Harris does well with Limber Tim. Maggie Arlington is pretty and attractive enough to make an ideal Captain Tommy, and Louis Mestayer has rather improved "the Judge" since he played in it last. Bessie Hunter played the "Widder" badly, when she first enacted it in New York, and cannot be said to have removed the impression created on the minds of those who saw it then. The setting the piece receives at Booth's is quite worthy of the fame and reputation of Haverly. The scenery, painted by Henry E. Hoyt, is really beautiful. The scene of the canyon is especially notable, and calls for a word or two of praise. Altogether the entertainment is replete with attractions of all kinds, and should receive very large support.

The Next Novelty at Wallack's.
Mr. Wallack has finally refused to accept the plays submitted at his theatre by Bartley Campbell and Steele Mackaye, "Fairfax" and "Thro' the Dark." They were to have succeeded "Ours." Instead of producing them he will revive Boucicault's fine old play of "Pauline." Should business with "Ours" continue as at present "Pauline" will be done a week from next Monday; but should business not remain good it may be done sooner—next Monday possibly. The causes which led to the refusal of the two new plays are shrouded in some degree of uncertainty. Campbell's play was first offered to the Fifth Avenue, where it was at once accepted. The complications at that house, however, led to Campbell's withdrawing the play from the consideration of the managers there. It was accordingly submitted to Mr. Wallack, who approved of the play and accepted it. Mr. Mackaye's case was a little different. He submitted a schedule of the plot and incidents, which was endorsed. But when Mr. Mackaye came to supplement this work with the dialogue, the character of the work was changed, and the work was accordingly declined. Mr. Campbell's work is well spoken of as of the "Pique" order. It is not yet known where he will produce it. What disposition will be made with Mackaye's play is also a subject for conjecture.

The Lyceum.

"H. M. S. Pinafore" will not be played at the Lyceum after Saturday night. Col. Sinn closed with Manager Nunnemacker of the Lyceum to take the play to the Park Theatre, Brooklyn, on Monday, after which the company takes the road. It seems that Nunnemacker had the lease of the house for four weeks from J. M. Hill. The "Pinafore" proving a "go," Hill felt disposed to raise somewhat on the renewal of the lease. He gave notice to Nunnemacker that he would do so. Nunnemacker declined, and as a consequence the house will probably be closed next week, unless some combination is found to-day to fill the time. The troupe has been doing well. Sinn was very anxious to get "Pinafore" to anticipate the production of the opera at the Court Square Theatre. He changed the date of "Almost a Life" in order to do it.

Prospective Litigation.

We understand that there is trouble and litigation ahead for Hart Jackson. A play, entitled "Woman's Loyalty," is announced for production at the Chestnut Street Theatre, Philadelphia, purporting to be written by Mr. Jackson, but which is supposed to be a play, called "Devotion," produced in the Spring of 1876, at Col. Wood's Museum in Chicago, with L. L. James in the leading character. This play was written and duly copyrighted by Mr. Richmond C. Hill, formerly on the stage, but now a journalist in Western New York. A person who has read Jackson's play asserts that the incidents are the same as in Hill's, the time being changed from the Revolution of '76 to the time of the Rebellion. Should these prove to be facts litigation will probably ensue.

The benefit of Mrs. W. G. Noah occurred at Corinthian Hall on the 23d. The entertainment consisted of act II. of "Fazio," Mrs. Noah impersonating Bianca "Piquet" by the Comedy Club of this city, readings and musical sketches by local artists. The performance was a success.

Laura Joyce came very near being a member of John T. Ford's opera company, but she held out for a larger price than he was willing to pay, and has therefore gone with John E. McDonough.

"ENGAGED."

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—A Mr. Wall's letter in your last issue seems scarcely worthy of notice, inasmuch as it is a palpably cheap way of bringing the play in question into notice, more especially as I had already written him to the effect that if the piece does belong to Messrs. Sothorn and Clarke (of which I knew nothing at the time of purchase) I have no desire to interfere with their rights; but when he descends to personalities, it is but fit he should be met with the "retort-courteous."

As regards the burlesque of "Engaged," I know nothing. The author's note prefaced to the comedy or satire I possess, and it reads as follows: "It is essential to the success of this piece that it should be played with the most perfect earnestness and gravity throughout. There should be no exaggeration in costume, make-up, or demeanor, and the characters, one and all, should appear to believe throughout in the perfect sincerity of their words and actions."

The managers of each of the theatres in which I have produced the "Cousin," have severally received the same buncombe warning from the said Wall threatening them with his sovereign displeasure, and stating that no further business could be carried on with them through his office (pray is he not beholden to their patronage), which seems to have produced a little mirth, and not a little contempt. In several instances, the managers have told me that they had never sent their audiences away better pleased, and one manager, of a strictly first-class theatre, has offered me a certainty in money to produce "Engaged" in despite of "my Lord Cardinal."

When I spoke to Mr. Deutsch last summer of resurrecting Dundreary, he thought it a good idea, but declined to take any steps that would conflict with Mr. Sothorn, his friend; but when he found that I had the original piece (and most of the Dundreary I play was originally introduced by myself with Laura Keane, having acted the part with her over three hundred times), he saw he was entirely free to produce it, and did so in the best of faith. When I announced in the said Wall's office that I was to produce the "Cousin," a cast of the characters was made up and handed me then and there, and the people supplied. I have it now in my possession, and in most instances the ladies and gentlemen paid the sum required for procuring them the engagement.

In conclusion I would state that Miss Keane arranged with Mr. Daly to have "The American Cousin" done in New York at the old Fifth Avenue Theatre, simply because Mr. James Lewis and myself were members of his company, and it was only withdrawn because the reigning play (I think "Saragoza") ran until nearly the end of the season, and Miss Keane protested that from her experience no run could be gotten out of a play in New York after the first of June.

Strange as it may appear, I never saw Mr. Sothorn in the role of Dundreary.

As regards the production of my comedy, "A Scotch Marriage," I have not as yet fully determined, but in all probability I shall accept the "certainty" offered, as "a bird in the hand," etc.

In the mean time should any person desire to purchase a copy of "Engaged," they can do so by addressing the undersigned, care of N. Y. MIRROR. Thanking you sincerely for the space allowed me, I am, dear sir, Respectfully Yours, GEORGE PARKES.

Park Theatre.

The "Victims" and "Solon Shingle" will be done at the Park Theatre on Monday night, with Owens as Joshua Butterby and Solon Shingle. The cast of the piece is as follows:

Joshua Butterby.....	John E. Owens
Mr. Merryweather.....	Frank Mordant
Herbert Fitzherbert.....	H. S. Duffield
Mr. Rowley.....	M. N. Haviland
Mr. Curdle.....	J. C. Padgett
Mr. Hornblower.....	John Matthews
Mr. Muddlemist.....	Sol Smith
Carfuffle.....	William Callington
Skimmer.....	J. G. Barnett
Mrs. Merryweather.....	Sara Stevens
Mrs. Fitzherbert.....	Miss Mabel Jordan
Miss Crane.....	Miss Mary Stuart
Sachel.....	Miss Susie Kirwin
Mrs. Sharp.....	Mrs. Seymour
Mary Bustle.....	Miss Lillie George

The route of the Strakosch opera for the remainder of the season is as follows: This week, Academy of Music, Philadelphia; Feb. 3d, two weeks, Boston Theatre; Feb. 17, 18 and 19, Providence Opera House; 20th, Hartford, Roberts' Opera House; Feb. 21, New Haven Opera House; Feb. 24 and 25, inauguration of New Opera House, Burlington, Vt.; 26, 27, 28, March 1, Academy of Music, Montreal; March 2, 3, 4, 5, 6, Grand Opera House, March 7, 8, St. James' Hall, Buffalo; March 10, 11, Opera House, Toledo; March 12, 13, 14, and 15, Whitney's Opera House, Detroit; March 17, one week, McKee's Theatre, Chicago; 24 and 26, Academy of Music, Milwaukee.

McKee Rankin and Kitty Blanchard played at Williamsburgh last week. They caught there severe colds, almost incapacitating them from performing at Booth's on Monday night. They were so hoarse that it was with difficulty they got through their parts, and the play had to be cut in consequence.

Another "H. M. S. Pinafore" party has been organized, and will do the opera at the Court Square Theatre, Brooklyn, next week. Blanche Corelli and Henri Laurent are the principals.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

The past week has been an uncommonly fine one, so far as dramatic excellence is concerned. Seldom is a city favored with such a galaxy of stars at one time, as has been the case in Boston the past week—Mr. John McCullough at the Boston, Mr. Lawrence Barrett at the Museum, Mr. and Mrs. George S. Knight at the Gaiety, Tony Pastor at the Howard, and the New York Standard Theatre Company in Almost a Life at the Globe. Boston people should be satisfied with their theatrical managers for their ceaseless efforts to please them. At the Boston and the Museum the bill has been changed almost nightly, both houses closing the week with a performance of Richard III.

Mr. and Mrs. George Knight have won their way to the hearts of Boston theatre-goers. Their play of Otto was enthusiastically received throughout the past week. They run the same piece through the present week, Friday night being Mr. Knight's benefit.

The success of Almost a Life at the Globe is proof conclusive that this theatre is especially fitted for the production of society and drawing-room comedies. Of course, we will admit that this piece would have been a success had it been brought out elsewhere, but it would have lacked some of the effect which the Globe alone can furnish.

Tony Pastor has done very good business at the Howard, and well he should, for he has offered an unusually fine bill. One of his people is especially worthy of mention, George Thatcher, whose style is entirely new and extremely funny.

The benefit of the Benevolent and Protective Order of Elks, at the Boston, Thursday afternoon, can be counted as a grand success. The house was packed from "pit to dome"—nothing like the assembly having gathered before this season, unless at the Gerster matinee, when the house was nearly as large. It will probably net the Lodge upward of \$2,000.

Of Miss Anna Dickinson's new play, Aurelian, Mr. John McCullough denies all connection. The piece may be played this season, but not by him, as he will have nothing whatever to do with it.

The projected Williams Theatre, that was to have been constructed from the hall over the Williams Market, on the corner of Dover and Washington streets, has come to an untimely end for want of funds.

Gus. Nichols is singing first tenor in the Museum Pinafore company.

Miss Nellie Downing has been engaged to play the part of a crazy boy, in Yankee Locke's new piece written expressly for him, called P. Q.; or, One Night in the Sierras.

Miss Alice Harrison arrived in town last week from California, to prepare for The Little Duke, now in rehearsal at the Museum.

GLOBE THEATRE.—Barney Macauley and his company produced A Messenger from Jarvis Section at the Globe on Monday evening, and the audience was completely carried away with it. Mr. Macauley was a thorough countryman, and his conception of the character of the old Deputy-Sheriff, is one of the best of that class ever seen. Miss Katie Wilson as Clip was breezy, piquant, and one might almost say, pungent. The local scenes and the audacious thrusts at the Boston police force assisted materially in giving the piece a good send-off. Macauley and Miss Wilson were called before the curtain several times, and the author was called for, but did not respond.

BOSTON THEATRE.—The old and very interesting play of Henry VIII. opened the week at this theatre. John McCullough as Cardinal Wolsey delivered a fine piece of acting, that is, in the parts which allowed him to do so, for there is but one act, and that the fourth, in which the Cardinal warns Cromwell to "fling away ambition," where McCullough could really do himself justice. Miss Emily Gavin as Queen Katherine was very good. The support by the Boston Theatre company was, as usual, very efficient.

MUSEUM.—A good audience greeted Lawrence Barrett at the Museum Monday evening, when Harebell, or The Man of Airlee was presented. Barrett played James Harebell with his accustomed excellence. Georgia Tyler gave a charming rendition of Mary Harebell. Her Scotch dialect was perfect and rarely, if ever, has she appeared on the stage to better advantage. Mr. Warren infused an element of his accustomed comedy into the piece, and did well what little fell to him, as Saunders. Miss Clarke sustained the character of Kate Steelman with grace and dignity. W. C. Cowper, who appeared in the last act only, as Robert Harebell, was quite acceptable at times. The other characters were not particularly noticeable.

Philadelphia.

The attendance at the various theatres this week has improved greatly, and large houses are the rule; generally speaking, the raids made on the variety theatres have in a great measure benefited the regular theatres by concentrating all the patronage in the first-class houses. The best business has been done at the Arch where Haverly's Mastodon Minstrels have drawn overflowing houses at every performance. Two matinees are given weekly, but even this has not afforded sufficient accommodation to the crowds. Haverly's troupe continues this week.

It is one of the best minstrel organizations which has ever visited this city, and combines all the best features of Ethiopian comedy at its zenith. The Arch has not seen such crowds within its walls for years. The receipts have run as high as \$1,400 on some nights, which, considering the popular prices charged, something very remarkable. The sign "Standing Room Only" has been frequently displayed.

This indicates a very general revival of popular interest toward the best class of minstrelsy, and Manager Haverly is to be congratulated on the result. Next Monday night Frank Mayo appears at this theatre as Delger, in The Streets of New York, a play which, though always popular in Philadelphia, has not been seen here in some time.

AT THE WALNUT

Season's melodrama and spectacle, The Duke, was revived by Manager Goodwin at a crowded house on Monday evening. The piece was first presented in Philadelphia at this theatre, about a year ago, and it then achieved an immediate triumph. It had the advantage of the personal supervision of Mr. E. B. Shawell of Boston, whose impersonation of the part of M. Schelm contributed to its success in other cities, and it was presented on this side of the Atlantic, with all the advantages that advantage, and it was as noticeable as there

was reason to fear. Certainly Mr. Walcott, who played the part on this occasion, may fairly challenge comparison with Mr. Shawell for an impersonation just in conception, at once conscientious and artistic in execution and in all respects admirable. He was honored with three recalls, and in one of these compliments other members of the company shared. Mr. Walcott's assumption of the leading character threw Max de Lussieres into the hands of Mr. Atkins Lawrence, who, it is scarcely necessary to say, did little with it, while Mr. Wessels succeeded the latter as Count Lanine, and Mr. Meredith retained the part of Colonel Palkine. Mr. Meredith's Colonel Palkine is effective and leaves little to be desired. Mr. Wessels did not know his part and acted it badly. Mr. Howard's Cassin is one of that clever comedian's best works, and the Popoff by Mr. Sam Hemple, is apt and amusing. Mrs. Walcott and Miss Creese sustain the two female roles very satisfactorily. The rest of the cast was numerous, resplendent and equal to the occasion. Of the mounting of the play much might be said in commendation. The ball room and conservatory, the Siberian wood scene, the ferryman's hut and the conflagration were masterpieces of the scene painter's and the stage carpenter's skill. The reindeer, the dogs and the goats were all there and played well their parts.

The piece was received with noisy demonstrations of approval in shouts and cheers. It will be played until February 27, when Effie Ellsler appears.

AT THE BROAD STREET THEATRE. H. M. S. Pinafore continues the reigning sensation to large business. It will be retired in favor of Lecocq's Petit Duc, done by the same company. Cheever Goodwin has arranged the libretto. Manager Ford intends making the present company a permanent organization and to devote it to the lighter class of operas, and to burlesque. It is certainly well-fitted for this work. After the Petit Duc, The Sorceress will be given. H. M. S. Pinafore is now in its fourth week at the Broad, and is drawing larger houses than ever before.

THE MUSKUM.—Imogene, who is billed as the "great New England" actress, is billed to appear as Belle May in Nature. She opened on Monday to a very fair house. The support furnished is not of the best, and altogether the play is seen under disadvantages.

KELLY'S NEW NATIONAL.—Rose Lisle and Edward Arnott are appearing in the Foundlings, their new drama, already played at the Bowery Theatre, New York. It has not proved very much of an attraction here, the houses being light. The usual variety bill is given.

GRAND CENTRAL.—This theatre closed last week in consequence of bad business and a prospective police raid.

THE ACADEMY.—The Strakosch Opera troupe began a short season of Italian opera, at the Academy of Music, when Mile. Litta made her first appearance here in Lucia. This young lady, whose real name is Marie Von Elsner, has been very enthusiastically received in the West, and in New York has been warmly praised as a fresh, sweet singer. Sig. Lazzarini sang the tenor part, with Sig. Pantaloni as Ashton. Last night (Wednesday) Aida was announced to be sung, with Kellogg and Cary, Adams, Pantaloni, and Conly in the cast; on Thursday, Faust; and on Friday, Mignon. On February 10, the Mapleson company will open a season of eight nights, during which Gerster, Minnie Hauk and Marie Roze will sing in leading roles.

CHESTNUT.—Ours continues to draw fair houses. Next Monday, Hart Jackson's new play, Woman's Loyalty, will be produced.

THE NORTH BROAD.—Katie Putnam is in her second week to very bad business. She is playing Lena, the Madcap, a reasonably good performance, in an unfortunate house. Next week Annie Pixley appears in H. M. S. Pinafore, and thereafter the theatre will be devoted to operatic entertainments.

San Francisco.

No Thoroughfare, at the California Theatre, has drawn out the best audiences, the best acting, and the best criticisms San Francisco affords. One would hardly believe it possible for an actor who plays Hon. Bardwell Slope in so marked a manner as does Mr. Florence, to be capable of dropping every vestige of himself, and such broad effects as are used in that impersonation, to take up the most subtle method of acting and be successful. As Obenreizer, he takes on the appearance, gait, manner, voice, dialect and action of the Swiss-French with remarkable effect. All his "business" shows deep thought and long practice, and deserve the breathless attention and loud applause he receives nightly. The support was excellent. Felix Morris, as Joey Ladle, was laboring under a severe cold, but, notwithstanding, was up to his mark as a first-class character actor. His performance throughout was consistent and artistic. This gentleman has so deep and fine a voice, we wonder he does not play heavy parts.

Frank Cotter, as Walter Wilding, was in his best vein, and looked the character exactly. His dying scene was painfully touching and real. Mr. Basset, as the lawyer, made a hit. Mr. Chas. Wells, as George Vendale, was pleasing and satisfactory. Mrs. Saunders and Miss Pierce, in their roles, deserve special mention, and Miss De Forrest was more satisfactory as Marguerite than anything she has done here. Miss Prescott, as "the Veiled Lady," was all that could be desired. The scenery throughout was admirable, and especially the last act, the snow effect and icy mountains, was marvelous.

The scenery of the California is one of its attractions. No Thoroughfare is worth seeing twice, but one is afraid to revisit a play here for fear of sitting in front of Betsy B.—

At the Bush Street Theatre, Callender's Minstrels continue to draw good houses, and each change of bill is as good as the first entertainment.

Rice's Surprise Party, at the Standard, has made a success in Horrors. There is so much talent in this company, no matter how incongruous the play seems to an audience, that one is entertained in spite of himself. Miss Searle sings pleasingly, and always to the second and third encore. Willie Edouin is enough to keep a full house in a good humor, and little Ella Chapman is quite amusing in her baby clothes.

I cannot attempt to say much about Horrors, for I laughed so at big Mestayer, and the various nightmares Edouin has after his wine. By the way, his dance, in costume, the exact counterpart of Marion Singer, was very graceful and funny. Marion Singer was in good voice, and as La Jolie House-keeper, was very sprightly. She has made herself quite a favorite here. Ella Chapman dances while skipping a rope of fire, and it is a picturesque sight. The whole piece is amusing, and ends with a song in which Edouin waves the audience out, and sings "Go-go-home."

There is no truth whatever in the state-

ment that Barton Hill has gone East to engage people to supplant the present company. The managers have not the remotest idea of changing the present arrangements. The only deficiency is an acknowledged leading man. Charles Wells came here as walking gent, and by his gentlemanly bearing, neat dressing and power, proved to be the best substitute for a leading man. As to the company, it is hardly treated as one. And suppose there are people in it misplaced, is it unusual? Miss De Forrest has not proved satisfactory as a leading woman, and Miss Long has not proved as popular as Alice Harrison, but has she had a chance? Mr. Morris, the low comedian, is a fine actor, but lacks humor, and that kind of fun we look for in the Gravedigger. Miss Prescott, as the juvenile lady, presents a figure larger, heavier, and stronger than Miss De Forrest, and has been compelled to play parts unsuitable for her.

We have it from the best authority that the late dispute between General Barton and Stage Manager Eberle had nothing whatever to do with Miss Prescott and Miss Harrison. The theatre was empty, the rehearsal over, and General Barton rebuked Mr. Eberle for carelessness and want of discipline, when a warm dispute arose, but which had no reference to the ladies at all. No one here doubts the fact that the present management is too successful not to have enemies, and they have seized upon a trifle to build upon.

Another question has arisen to public debate? Why don't Betsy B.—pitch into Baldwin's? For instance, go for Willie Seymour as she goes for the California and certain members of that company. Poor thing! She tries so hard to be original, and to-day stands without a rival as a "bubler."

We are wondering who will follow John T. Raymond, who opens in Risks for one week, Jan. 20. Then he plays My Son, and for his last week we are promised Colonel Sellers.

Brooklyn.

PARK THEATRE.—Mrs. D. P. Bowers appeared last week in East Lynne, Lady Audley's Secret, Ingomar, and The Jealous Wife, supported by the excellent stock company of the theatre. Business was poor throughout the week. This week Almost a Life, by stock. On Tuesday evening Miss Rosa Rand, the talented leading lady takes her benefit. Feb. 3, Miss Katie Mayhew in M'iss.

NOVELTY THEATRE.—McKee Rankin, Kitty Bladchard, and company did an excellent business at this theatre last week, appearing of course in The Danites. Comment upon this popular play, the rendering of which by this same excellent company has been witnessed by almost every theatre-goer in the country, is unnecessary. Suffice it to say that Mr. and Mrs. Rankin fully sustained their reputation, and that Louis Aldrich gained new laurels by his artistic rendering of the role of the Pastor. This week Katherine Rogers in Divorce, supported by Geo. Devere. Feb. 3, Mother and Son by Union Square company.

COURT STREET THEATRE.—John P. Smith's Uncle Tom's Cabin company did so well at this house last week that they have concluded to remain a little longer. Mrs. Howard appears as Topsy, and Cool White as Uncle Tom. Feb. 3, the Lingers in Our Boys. Feb. 10, the Blanche Carilla and Henri Laurent Opera Company in H. M. S. Pinafore.

OLYMPIC THEATRE.—This establishment reopens this week under the management of E. D. Gooding, with a variety company, including Larry Tooley, Seaman and Somers, J. W. McAndrews, and Avery and Larue.

ACADEMY OF MUSIC.—The Strakosch Opera Company gave Aida on Monday evening, with Kellogg and Cary.

Detroit.

During the past week the Park Theatre Company have been delighting us, and have also given us an opportunity to judge for ourselves if the loud praises awarded Bronson Howard by the New York critics were ones in which we might here in Detroit concur.

But it is not putting it too strong to say that the universal opinion of Detroit is, that for a delightfully exquisite love story, Old Love Letters has yet to see its equal. Sydney Cowell acted the character of Mrs. Brownlow for the first time Wednesday night, and so charmingly did she do it, that one could not wish to see a finer one. Miss Cowell first appeared in this city some nine years ago with the Wyndham Comedy Company, and she showed remarkable improvement from that time. In the company (Wyndham) with her were her sister Florence and her husband, George Geddens; and with Wyndham himself, these four carried the weight of their plays. J. E. Whiting returned to us in his proper place in leading comedy parts, and ably seconded Miss Cowell in the artistic rendition of Old Love Letters. James Lewis was very much liked and made a hit from the first. It would be unjust to select any members of the company for special praise, as all did so well.

Manager Abbey may be congratulated upon having the finest comedy company upon the road.

James Lewis, if I remember rightly, was last here with Daly's Fifth Avenue company some six or seven years ago, when going from Chicago to New York, and among the company at that time were Sara Jewett, Fanny Davenport, Charles Fisher, George Parkes, Owen Fawcett, Mrs. Gilbert and a host of others. They played Monsieur Alphonse for two nights; on either of which there was not fifty dollars in the house. It was the poorest management I ever had the misfortune to see. Imagine Jewett, Davenport, Mrs. Gilbert, James Lewis playing before fifty persons.

After the fall of the curtain on Hurricane there was a long cry for Howard, the author, but he modestly declined to respond. After the season closed Mr. Howard banqueted the entire company at the Russell House.

It is to be regretted that the houses were not larger, for after the first night they dwindled away rapidly, and no money was made during the latter part of the week. This week Collier's Celebrated Case company return and will give the above named play during the entire week to lower rates of admission than on their former visit. The company is unchanged, hence comment is unnecessary, but if any one has seen either Coghlan or Thorne as Jean Renard, this E. K. Collier is poor diet. He does possess manliness and some grace, but the constant tremolo of his voice, which he understands to be emotion, is fairly painful.

WHITNEY'S.—Charlotte Thompson opens a short engagement for three nights and matinee, Jan. 30, playing Jane Eyre, etc. The Bartlett Tableaux for the Thompson Home for Old Women promises to be an event of unusual interest, as the beauty of Detroit is interested in it, and last year it was a great success in every particular. Feb. 4, the Detroit Medical Society gives its second concert of the season. Chief among the numbers will be the Hussar.

die for the full orchestra of fifty, and the "Erl King" among the vocal ones. Louise Pomeroy at Whitney's Feb. 3, not sure yet. This will be this lady's first appearance here. Why don't the Diplomacy combination visit us? Both Warde and Barrymore are favorites here, and the play is one new to us and would draw well.

Coliseum and Theatre Comique are doing a rushing business. J. E. Whiting of the Park Theatre company, owns a house in Adrian, in this State, and rusticates there summers.

St. Louis.

At DeBar's.—Mr. and Mrs. J. C. Williamson and company, in Struck Oil, received a liberal patronage last week. They supplemented the drama every evening with a very laughable bagatelle entitled, "The Chinese Question." Their company is excellent, some of the individuals investing their characters capitally. Miss Ada Cavendish opens this week for two weeks in Jane Shore, New Magdalen, As You Like It, supported by the opera-house company, which travels with John McCullough after her engagement.

AT OLYMPIA.—Business was excellent during the last week of Miss Fanny Davenport's engagement, much curiosity being aroused to see her in the new play, Olivia. The drama was thoroughly enjoyed by a few, but a large portion of the audience were somewhat apathetic, which can only be accounted for under the supposition that the extreme beauty and refinement of the piece places it beyond the appreciation of ordinary audiences. Miss Davenport spoke, looked and dressed Olivia most beautifully. On the 15th Olivia gave place to As You Like It, this being superseded 17th by School for Scandal, with Frou-Frou for matinee 18th, and Hunchback for closing performance. As Rosalind, Miss Davenport was a decided success, and her Lady Teazle was an elegant rendition. She sustained excellent support from Edwin Price and the Olympic stock. H. B. Norman played Dr. Primrose, Leigh was done by L. F. Rand. George Morton's best success was Jacques in As You Like It. Charles Plunkett was admirable as Touchstone. The Berger Family and Sol Smith Russell this week. Mapleson's opera company, 27th, under joint management of Chas. Spaulding and J. H. Haverly.

AT THE COMIQUE.—Business moderate. Kate McDowell, vocalist; Leslie Bros., acrobats; Edwards and Clark, German sketches; Senator Frank Bell, negroisms.

Miss Marion P. Clinton left the Olympic company here and joins Maggie Mitchell, Gerlie Malmene has returned from her trip with the John T. Raymond combination, and resumed her position with the Olympic company. She played with the Williamsons last week.

Albany.

LELAND OPERA HOUSE.—Diplomacy levanted 18th, and Sam Colville and his excellent Folly Troupe opened a week of burlesque, 20th, to advanced prices and good business. Robinson Crusoe, Babes of the Wood, Oxygen, and Bluebeard were given during the engagement. Mr. Colville is to be congratulated on the excellence of the people he has gathered around him, and for presenting burlesque in a wholesome manner. Robinson Crusoe is the best of the repertoire. Our local swains were "mashed" badly on Marie Williams in this piece. This lady is certainly the star of the troupe.

Mile. Emu Roseau played only in Robinson Crusoe and Babes of the Wood, Susie Winner taking her place in Oxygen. Mile. Roseau is a good vocalist, but as an actress as she is a good singer. Her singing of "Baby Mine" was simply ludicrous. Drew is as clever as ever, his make-up of Dr. Ox being very funny. Gill is another good performer—too good a performer altogether to be the only member, in an unusually good company, who introduces anything objectionable in dialogue or business. His Friday was a fine piece of work. Mallin is as good as ever, and the only one of the four comedians who is free from using the everlasting local gags, which create a laugh, but always at some one else's expense, and possibly discomfort. Cahill is Harvey Duff in everything he does, and it seems impossible for him to shake off that atrocious brogue in any of his efforts. Lina Merville is ever so pretty, and THE MIRROR man is her devoted slave henceforth. Misses Everleigh, Lee, Elmore and Deacon are all winsome and good. Miss Deering is a petite (?) model, and little Baby Elberts is cunning. Farine has worked up Jules Verne's fanciful Dr. Ox into a very clever burlesque. Business was surprisingly good.

The "Kats of strong" by the "Folville Colly Bros." in the burlesque, were immense.

Katie Mayhew plays M'iss five nights next week.

Robertson's Ours, 27th, Russell playing Hugh Chalcote.

Providence.

OPERA HOUSE.—Charles A. Thayer's Baby combination, four nights and matinee of last week. The play is funny and the company acquitted themselves well, if we except Mr. Alfred Warde, who, as Baby's Papa, made the character a continuation of antics and grimaces. Miss Emily Delmar won special favor as Mlle. Aurelia, and Mr. Whitcher, as Cousin Magnus, was excellent. The stage settings were very fine, particularly in the first act; the drawing-room was a picture of elegance. Baby drew large houses at every performance.

H. M. S. Pin fore sailed into harbor at this house 24th and 25th, with her gallant Captain, his daughter, sailors, Bumbout Woman, Admiral and his sisters and his cousins and his aunts." The Boston Museum Company were fully equal to their several parts, and every one seemed well pleased, although the audience was of the non-enthusiastic class. Business fine.

The Opera House will be closed until 30th, when Denman Thompson will appear as Joshua Whitcomb. Den is well known here, and is a favorite. He will no doubt draw.

Mr. Ben Macauley as Uncle Dan'l in A Messenger from Jarvis Section, Feb. 3, one week. The Colville Folly Troupe will follow.

LOW'S OPERA HOUSE.—May Fiske's Blondes three nights to poor business. 27th and 28th, Pauline Markham and her burlesque troupe will appear (Monday evening) in Selim, the Pretty Pirate, and (Tuesday) The Waterman and Fra Diavolo.

THEATRE COMIQUE.—The best show of the season was that of last week; every act and every specialty was first rate. Among all the good ones, Mr. Harry Bennett, Irish comedian, was the best; the boys fairly yelled with delight, and reluctantly allowed him to make room for others. He remains another week. This week the French Twin Sisters, Master Barney and Harry Clark, Miss Rose Heather, and several favorites of last week. The entertainment will conclude with Devil of a Scrape; or, Who Paid for the Supper.

Managers Hopkins and Morrow of the Comique, and Mr. William White, leader of the National Band, have leased the grounds known as the "Sans Souci Gardens," and will run a first-class variety entertainment through the summer months. A museum will also be added to the attractions. Alterations and improvements necessary will be commenced in the early spring. The managers intend everything to be first-class, the entertainment given to be second to none in the country, and the attractions to be such as will make the Sans Souci Gardens a most delightful place in which to pass a summer evening.

Cincinnati.

GRAND OPERA HOUSE.—Mary Anderson closed an engagement that has been successful financially and artistically. The audiences were unusually large and fashionable. 27th, the popular actor, Joe Emmet, appears in Fritz Our Cousin German, supported by his own company.

HEUCK'S—27th, Mr. W. I. Thompson makes his first appearance at this place in a new play entitled, Leopold; or For a Life. Alice Montague also makes her first appearance. In the olio, Williams and Scully, song-and-dance artists; Welch Brothers, Irish team, and the full dramatic company, during the week.

COLISEUM.—Hernandez Foster's famous sensational drama, Jack Harkaway in America. The olio performance will be participated in by the following well known artists: The Four Aces, Lester, Allen, Tiernay and Cronin; the Irish sketch artists, the Beasleys; the finished lady song-and-dance artist, Mlle. Lea; the Rays, Billy and Maggie; Miss Carlotta Banks, and a host of others.

VINE STREET OPERA HOUSE.—The closing performance of the Mlle. Fanchon burlesque and specialty company will be given this (27th) afternoon and evening.

PIKE'S OPERA HOUSE.—Jan. 26th, Professor Stoddard of Boston, by particular request, will deliver a lecture entitled, "Jerusalem and the Jews." This place will be occupied Tuesday and Friday evenings, Jan. 28-31 by Professor Felix Adler, who delivers a lecture, subject, "Rising Religion." Wednesday evening, Jan. 29th, Grand Concert. Mme. Julia Rive-King, pianist, and Remenyi, the Hungarian violinist, assisted by Theo. Thomas and orchestra.

The dramatic company at Heuck's Opera House will close their season March 3d. The rest of the season will be filled with combinations, some of the strongest in the country being under engagement to Manager Douglass.

Manager Miles—"the genial Bob"—the partner of Mr. Lev Steele, of the Grand Opera House, is expected home soon.

Indianapolis.

DICKSON'S GRAND OPERA HOUSE.—The Hyers Sisters' company closed a successful engagement on the 17th. Billy Kewands possesses a genius for laugh-making, and all enter into the spirit of their various parts. The Berger Family and Sol Smith Russell revisited here 16th and remained three evenings, drawing large audiences. Anna Thoresen, Berger's cornet solos, Louisa Kemlo's singing, and the bell-ringing are all gems in their way. Sol Smith Russell evoked peals of laughter in his excellent imitations. The company return at an early day. Robson and Crane appear 21st and 22d in Shakespeare's Comedy of Errors, as The Two Dromios. The support is given by Harry Conlter, R. J. Dillon, Miss F. Forsyth, Alecia Robson, John Marble, A. G. Dunbar, F. Burton, Charles Webb, Mrs. H. L. Bower, Mrs. Courtwright, and Miss Westbrook. Mr. Charles Webb has supervision of the play. Lotta and company appear in La Cigale 29th, 30th, and 31st. The Williamsons' engagement has been postponed.

CRONE'S.—A good bill attracted large attendances last week. Ben Cotton and Little Idaline in drama Faithful Bob; Nellie Cotton, Fields and Neslie, who assist in drama; Charles H. Stanley, motto and character singer, and Burt C. Taylor, German and negro comedian. Eloise Allen, Addie Johnson, Maud Carroll, Annie Campbell, W. C. Angelo, and Nat Blossom.

Washington.

The theatrical community, or rather those who frequent the amusement resorts, were rather diffident in patronizing the efforts of the Warde-Barrymore combination in Diplomacy. The play was well rendered, and the stage settings all that could be desired. Messrs. Barrymore and Majeroni had a slight misunderstanding, and the latter and wife have left the organization. The company splits here, and one division goes South under Mr. E. F. Zimmerman, and the other North under Mr. Phil. Simmonds.

This week we have Frank Chanfran in Kit and The Octoroon; next week the Colville Folly company, to be followed by Lawrence Barrett, and then Robson and Crane.

The Theatre Comique still holds its own as a first-class variety place of amusement. The Blandowski Burlesque Clodoche troupe are engaged for this week, in addition to other attractions.

Rochester.

OPERA HOUSE.—Miss Effie Ellsler opened here 20th, as Jeannette Brasheun in Bartley Campbell's interesting drama, A Heroine in Rags. She has drawn slim houses all the week, which is owing to the fact that she is an entire stranger to the amusement seekers of this city. She is a bright, clever little actress, of the Maggie Mitchell type. We understand that a new play, entitled The American Girl, has been written for her, in which, it is thought, she will be very successful. It has not been produced as yet on any stage. Miss Ellsler was supported by the Euclid Avenue Opera House Company of Cleveland. Mr. E. M. Crane appears here 27th, one night, as Rip Van Winkle. Billy Emerson's Minstrels come 28th and 29th, and the Standard Theatre Company of New York, 30th, 31st and Feb. 1, in Almost a Life, with Emily Rigi and Maud Granger playing the leading roles.

Syracuse.

WIKETING OPERA HOUSE.—Saturday, 25th inst., Lottie as Topsy in Uncle Tom's Cabin, to crowded house; next week, Monday evening, Knowles' charming play of The Wife, by the Bryant Dramatic Association, for the benefit of the library fund. The piece is to be put on in splendid style. The costumes are to be very fine and are furnished by a New York costumer; present indications point to a large house. Tuesday evening Salsbury's Troubadours make their first appearance in this city. On Wednesday and Thursday evenings Miss Effie Ellsler and company will present A Heroine in Rags. Our theatre-goers should turn out en masse and greet this talented young actress with crowded houses. On Saturday evening Billy Emerson's Minstrels appear with the Big Four and Emerson himself advertised to appear at each performance. Nothing at the

Professional Record.

Ada Gray and company, Grand Rapids, Mich.; Grand Haven, 30th, Feb. 1, 3; Muskegon, 4th, 5th, 6th; Grand Rapids, 7th, 8th, 9th; Greenville, 11th, 12th, 13th.

Agnes Wallace-Villa combination, Middletown, Ohio, Feb. 20, 21, 22.

Ada Cavendish, DeBar's, St. Louis, 20th, two weeks; Chicago, Feb. 3.

Buffalo Bill and combination, Titusville, Pa., Jan. 30th; Oil City, 31st; Meadville, Feb. 1; Petrolia, 11th.

Boston Museum combination, Springfield, Mass., 30th; Hartford, Conn., 31st; New Haven, Feb. 1; Lynn, 3d; Chelsea, 4th; Gloucester, 5th; Newburyport, 6th.

Barney Macaulay and combination, Globe Theatre, Boston, 27th.

Charles Forbes and combination, Wasaca, Minn., 27th; Mankato, 28th, 29th; Albert Lea, 30th; Austin, 31st and Feb. 1.

Charlotte Thompson's troupe, Toledo, O., 27th, 28th, 29th; Detroit, 30th, 31st, and Feb. 1; Lansing, Mich., 5th, 6th.

Charles M. Thayer and combination, Bridgeport, Conn., 27th; Springfield, Mass., 28th; Holyoke, 29th; Worcester, 30th; Springfield again 31st; Nashua, Feb. 1.

New York Criterion Comedy Company, Opera House, Pittsburgh, 27th, one week.

J. W. Collier's "Celebrated Case" combination, Opera House, Detroit, 27th, one week; Akron, O., Feb. 3 and 4.

Colville Folly Troupe, Washington, Feb. 3, one week.

Den Thompson's "Joshua Whitcomb" company, Providence, 30th, 31st, and Feb. 1; Brooklyn, 3d, one week.

Effie Ellsler and combination, Academy of Music, Utica, 31st and Feb. 1.

F. C. Bangs and troupe, Selma, Ala., 27th; Columbia, S. C., Jan. 31st; Charlotte, Feb. 1; Lynchburg, 3d, 4th, 5th.

Fanny Davenport and combination, Academy of Music, New Orleans, 20th, two weeks; Memphis, Feb. 3, one week; St. Louis, March 3.

The Florences are touring through California.

F. S. Chanfrau, National Theatre, Washington, 27th.

Gotthold and Rial's Uncle Tom's, Bloomington, Ill., 30th; Peoria, Feb. 1; Racine, Wis., 8th.

Genevieve Rogers and troupe, Savannah, Ga., 30th, 31st; Augusta, Feb. 4, 5.

Genevieve Ward and troupe, Kingston, Can., 27th; Toronto, 30th, three nights; Boston, Feb. 3.

George S. Knight, wife and troupe, Gaiety Theatre, Boston, 20th, three weeks.

Hess Opera Company, Varieties Theatre, New Orleans, this week.

Henrietta Chanfrau, Baltimore, Nov. 27th.

Joe Murphy and combination, East Saginaw, Mich., 30th; Grand Rapids, 21st and Feb. 2; Peoria, 5th.

J. H. Wallack and combination, Elgin, Ill., 27th, 28th; Rockford, 29th, 30th, claimed also at Janesville, Ill., 28th; Madison, Wis., 29th, 30th; Eau Claire, Wis., 31st and Feb. 1; Minneapolis, Minn., 5th and 6th.

Mr. and Mrs. J. C. Williamson, and combination, Grand Opera House, Indianapolis, 29th, 30th, 31st, and Feb. 1; Dayton, O., 3d; Springfield, 4th; Chillicothe, 5th; Columbus, 7th and 8th.

Jane Coombs and combination, Galveston, Tex., 27th, one week.

Janaushek and combination, Marshall, Tex., 30th; Jefferson, 31st; Little Rock, Feb. 1; Memphis, Tenn., 3d. Expected at Little Rock only on 6th, 7th, 8th.

Joseph K. Emmet and combination, Grand Opera House, Cincinnati, 27th, one week; Keokuk, Ia., Feb. 18.

John T. Raymond, California Theatre, San Francisco, this week.

John McCullough, Boston Theatre, this week, with T. W. Davey's combination, beginning at Nashville, Tenn., Feb. 4 and 5; Montgomery, Ala., 6th; Mobile, 7th and 8th; New Orleans, 9th, two weeks; Galveston, 24th, one week.

Barrymore's "Diplomacy" party, consisting of Maurice Barrymore, Signor and Signora Majeroni, and Mrs. A. F. Baker, under Manager Zimmerman, Richmond, Va., Jan. 28, 29, and 30; Danville, 31st; Charlotte, Feb. 1; Augusta, 3d, 4th, and 5th; Charleston, 7th, 8th, and 9th; Savannah, 10th and 11th; Macon, 12th; Atlanta, 13th, 14th, and 15th; Montgomery, 17th, 18th, and 19th; Mobile, 20th, 21st, and 22d; New Orleans, 23d, one week.

Kiralfy's "Black Crookers," Milwaukee, 27th; Haverly's Theatre, Chicago, Feb. 3, each one week.

Kiralfy's "Around the World in Eighty Days" troupe, Haverly's Theatre, Chicago, 27th, one week.

Kate Claxton and combination Holliday Street Theatre, Baltimore, 27th, one week; Richmond, Va., Feb. 3 and 4.

Katie Mayhew and combination, Grand Opera House, Albany, 28th, five nights.

Lawrence Barrett and combination, Museum, Boston, 20th, three weeks; Ford's Theatre, Washington, Feb. 10.

Lotta combination, Olympic Theatre, St. Louis, 27th.

Lottie Clarke's combination, Utica, N. Y., 27th; Poughkeepsie, 28th.

Milton Nobles and combination, Hot Springs, Ark., 27th.

Modjeska and troupe, Augusta, Georgia, 29th, 30th; New Orleans, Feb. 3, one week.

Mary Anderson and combination, Opera House, Columbus, 29th, 30th; Wheeling, W. Va., 31st and Feb. 1; Pittsburgh, Feb. 3, one week; Meadville, Pa., 11th.

Park Theatre combination of New York.

Euclid Avenue Opera House, Cleveland, 27th; Buffalo, Feb. 3; Pittsburgh, 9th; Arch Street Theatre, Philadelphia, 16th, each one week.

Robert McWade and combination, Little Rock, Ark., 30th, Rice "Surprise" party. Salisbury's Troubadours, Utica, N. Y., Jan. 30; Troy, 31st, Feb. 1; New Haven, Feb. 4th.

Standard Theatre "Almost a Life" combination, Opera House, Rochester 30th, 31st, and Feb. 1; Buffalo, 3d, one week; Cleveland 10th, one week; Indianapolis, 17th, 18th, 19th; Terre Haute, 20th, 21st, 22d; Chicago, 24th, one week.

Rice "Surprise Party," Standard Theatre, San Francisco, this week.

Warde's "Diplomacy" party, consisting of Messrs. Warde, Dalton, Turner, Misses Monk, Edmonston and Taylor, under manager Phil Simmons, Reading, Pa., Jan. 29th, and 30th; Pottsville, 31st; Lancaster, Feb. 1; Wilmington, Del., 3d; Norristown, 4th; Easton, 5th; Wilkesbarre, 6th; Scranton, 7th; Williamsburgh, 8th.

Business Men and the Theatres.

[From the Philadelphia Mirror.]

The Philadelphia business man never gives a thought to the theatre, save as a convenient place of amusement for himself and family, when he wishes an evening's pleasure. It never strikes him that the success of the theatre in his own city is a very important consideration for his own business. In New York it is not at all uncommon for merchants to present visiting patrons of their houses with theatre tickets, and by such a course they do two good things for themselves; they please, and, consequently, are apt to hold their special customers who receive this favor, and they aid in supporting the theatres, thereby making their city more attractive, and keeping up inducements for strangers to go there. We never heard of such generosity on the part of a Philadelphia merchant but in one instance, and in that the generous gentlemen tried to beg the tickets he wanted to give away from a dramatic critic.

Country storekeepers about to set off to market, and having the choice of two cities, with all things else being equal, accept the liveliest, and, in most instances, they will stretch their consciences considerably to make the great theatre city the nearer, and in all respects, the more to their advantage.

The theatre, therefore, aids the city merchant continually, and for it he does nothing in return. In Boston, the other day, a firm bought 425 seats for "Joshua Whitcomb," and sent their whole establishment to see the fun. That was a grand idea, and one which most of the poor fellows who profited by it, will remember all their lives. And what an enormous and cheap advertisement it was. Of course, the act was printed and commented upon in all the newspapers, and everybody felt it a kind of duty to go and buy of the men who had shown themselves possessed of hearts so kind. Not in our wildest imagination could we suppose any Philadelphia business man or men capable of such an act. It would cost comparatively very little for each successful merchant in this city to buy regularly ten seats a week at each theatre, and scatter them as gifts among his country customers. And it would be a profitable expense. It would tend to the gradual improvement, if not increase, of our theatres; it would make them better known out of town, and it would create a liking for the city itself, which would have results to tell squarely in the bank accounts of the merchants.

Deverna on "Baba."

[From a Letter in the New York Star.]

Mr. Edward Eddy and myself, for some years previous to his death, were intimate friends. I possessed a copy of "Aladdin," in French. Mr. Eddy said he would translate it, and if it possessed merit, at some future day it might be produced. I placed it in his hands for translation, and in a short time he told me he thought it would be a profitable piece, and about the time the book was translated, Mr. Eddy, on short notice, left New York for Jamaica. The day before he left, I asked him for the original French play and the copy, as I wanted the work in hand, in case an opportunity offered to produce it. He promised to give them to me in the evening. When I met him he said to me that the books were packed in his trunk by mistake, and he would send them to me as soon as he arrived at Jamaica. He died there suddenly, and Mrs. Eddy returned to New York at once with the remains.

Soon after, I called on Mrs. Eddy and made application for the books, and received them from her, but not as her agent, as she states, for the original in French was my personal property, and the translation she claimed was never made use of. The French work was subsequently placed in the hands of other parties for translation, one of which was accepted. The name of "Baba" was given by myself. The title page was copyrighted "Baba," which is my trade-mark, and subsequently the play was printed, and it was copyrighted.

Mrs. Eddy claims in her affidavit that her husband owned "Baba," with the "title changed." Mr. Eddy never owned the play in question, and only came into possession of it through me, for the purpose hereinbefore stated. Mrs. Eddy's version was never copyrighted, therefore she could not expect me to hold myself responsible to her, for compensation or royalty. She translated the play for Mr. Eddy, and not for me. She charges that I derived large sums of money

and appropriated the same to my own use. This is an incorrect statement. All the money I received from "Baba" was simply a weekly salary for service rendered in the supervision of certain mechanical properties and effects, necessary for the proper production of the play.

Bright and Gossipy.

[From the Detroit Post.]

The New York Mirror, edited by Ernest Harvier, is devoted to the best interests of music and the drama. It is bright, gossipy, and free from the unclean and offensive attacks upon private reputation, which characterize many of the so-called dramatic journals.

William Courtney, the tenor, and his wife will shortly give a series of ballad concerts in Chickering Hall.

Under the music teacher of Cleveland, considers the New York critics fools, for not recognizing Miss Latta as a star.

Mr. Henry Peakes is probably the best English basso on the American stage, and he has the rare merit of being an excellent actor.

A few of the minor members of the Mapleson Opera company will form a troupe to give a five months' season of opera in the City of Mexico.

SPECIAL NOTICES.

THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may he had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skillful Miss Ferguson, whose finger tips are full of wonderful transformations.

MME. SMITH'S ESTABLISHMENT.

Mme. P. A. Smith's dressmaking establishment is noted among professionals. It contains the work of the first modistes to be had, whose whole time and attention is devoted to this elegant and novel branch of manufacture. It may be recalled that Mme. Smith made the best part of the costumes worn in the Standard success, "Almost a Life," notably that of Miss Maud Granger. Professionals wishing costumes of the latest Parisian designs should pay a visit to Mme. Smith.

Card from Thos. Donaldson

TO THE PUBLIC.

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